



OTAKON 2003

CONVENTION OF OTAKU GENERATION



What a long, strange trip it's been...

On behalf of our guests, staff, and volunteers, welcome to our tenth convention, Otakon 2003!

Has it been that long? Wow! Ten years of Otakon! Ten years that have seen the rise of anime in America from a "fringe interest" to a pop-culture phenomenon. Ten years that have seen us grow from a college town "fan project" to one of the largest and most influential gatherings of otaku in the world! And who's responsible? Why, YOU, of course! Whether you're a die-hard who's been with us since the beginning or you're joining for the first time, it's fans like you that keep Otakon going strong, and we thank you for it!

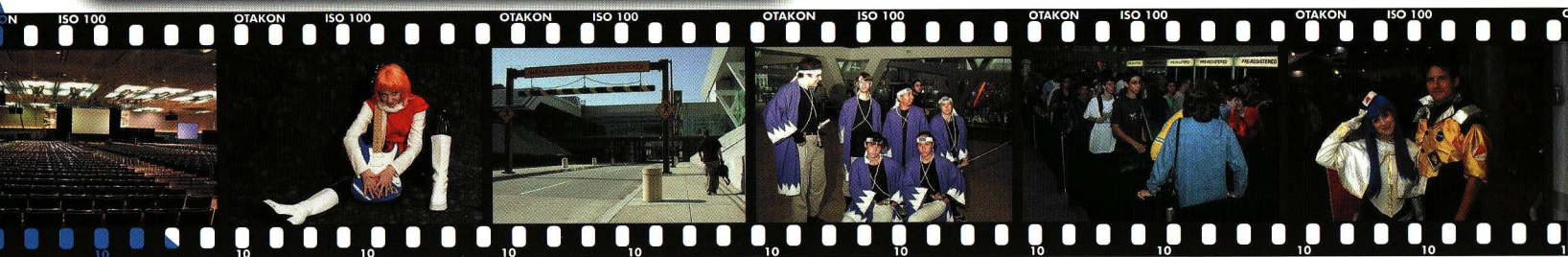
So here's to the next ten years of Otakon, and here's to you, the fans who will make it happen!

Joe Foering
Con Chair
Otakon 2003

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Cover art by Susan Meyer



Yoshiaki Iwasaki

岩崎 良明

Sometimes people miss their calling in life. Some people just get lucky the first time. Director Yoshiaki Iwasaki is one of those lucky people. While enrolled at Chiba University, Iwasaki-san frequently dabbled in the creation of amateur animated films. After graduating from the university with an engineering degree, he had the good fortune to learn more about animation from the creators of "Gunbuster." Iwasaki-san decided to remain in the industry, doing some directing for "Slayers," the second "El-Hazard" series, "Dai-Guard," and storyboards for the romance series, "To Heart." In addition, he also did a turn as an animation director for "Revolutionary Girl Utena."

Iwasaki-san was then tapped to direct an animated adaptation of a popular manga. The manga in question was

by upstart creator Ken Akamatsu and was titled "Love Hina." "Love Hina" went on to be wildly popular in both Japan and the United States. It led to two specials and an OAV series, "Love Hina Again," which was also directed by Iwasaki-san. Recent shows to receive his subtle directorial touch include "Turn A Gundam" (Animation Director) and another adaptation of Ken Akamatsu's work, "Earth Defender Mao-chan."



Love Hina © 2003 Ken Akamatsu · Kodansha / Love Hina Onsen Kunitai · TV Tokyo

Toshihiro Kawamoto

川元 利浩



There's just something special about a great character design. Toshihiro Kawamoto makes it his job to turn out something special with each project he takes on. A former salaryman and avid Gundam lover, Kawamoto got his start in the industry working for a studio that handled animation for "Urusei Yatsura". Growing up as an anime fan, he always knew what he wanted to do for his career and jumped at the chance to get more experience.

In 1992, he was given a chance to work on his beloved Gundam. Kawamoto did character designs and animation direction for the "Gundam 0083" OAV series. He followed 0083 with "Super Dimension Century Orguss 02"

and "Sonic Boom Squadron", bringing his excellent character designs to both series. In 1995, Kawamoto provided designs for the comedy series, "Golden Boy", in addition to being the chief animator for the show.

In 1998, Kawamoto-san pulled out all the stops and designed an amazing cast of characters for the production of "Cowboy Bebop". "Cowboy Bebop" became wildly popular in Japan, even though the series aired on midnight on satellite television. After "Bebop" finished its run, Kawamoto-san acted as key animation supervisor for the "Escaflowne" movie and did designs for the "Cowboy Bebop" movie, "Knockin' on Heaven's Door". His current work can be found in "Wolf's Rain," which is still airing in Japan.



Cowboy Bebop © 1998-2000 Sunrise



.. guests

Itsuro Kawasaki

川崎 逸朗

Happen to be a fan of RPG videogames? Director Itsuro Kawasaki is known for his anime adaptations of role-playing video games. If you own a Playstation and love RPGs, you've no doubt played one of the games his shows were based on. Kawasaki-san got his start as assistant director on the OAV series, "Please Save My Earth." He then took up storyboard duties on the mega-hit show "Martian Successor Nadesico." Later, in 1998, Kawasaki-san directed the first of his videogame-to-animation series, "Popolocrois Monogatari."

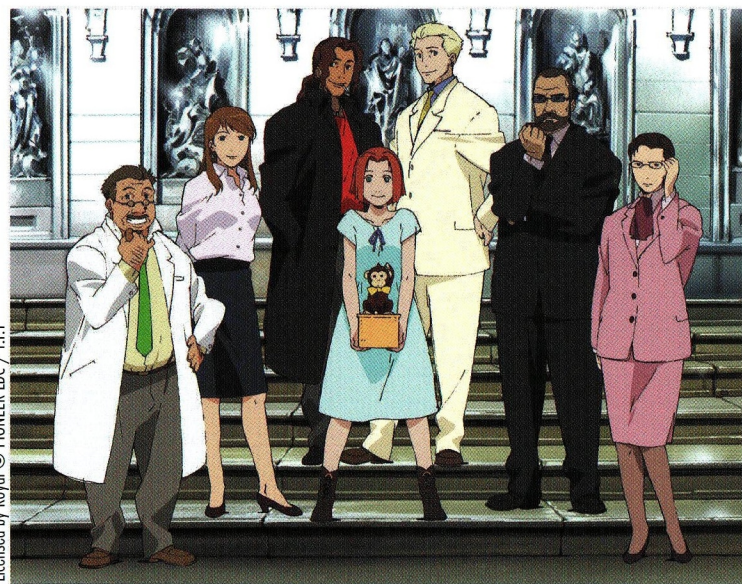
A year later, he directed the television series based on Sony's strategy RPG, "Arc the Lad." Arguably his most popular work, he followed that by directing a second television series, this time based on another Sony RPG, "Wild Arms." In fact, the first episode of "Wild Arms: Twilight Venom" aired a mere seven days after the last episode of the "Arc the Lad" series!

Tsukasa Kotobuki

ことぶき つかさ

Some people can spot a cute girl from a mile away. Tsukasa Kotobuki makes a living creating them on paper. Kotobuki-san got his start as a professional back in 1995, as the character designer for the fighting game "Battle Arena Toshinden," on the then-brand-new Sony PlayStation. After working on both sequels to "Toshinden," he made the jump to the animation industry, designing the cute female leads of "Saber Marionette J." In addition, Kotobuki-san created a number of original characters for the television show.

With the immense popularity of "Saber Marionette J" and its art style, Kotobuki-san was given the chance to adapt his own original story to television. In 1998, "Akihabara Dennou Gumi" ("Cyber Team in Akihabara") aired. With initial character designs and a story by Kotobuki-san, "Akihabara" only added to his growing popularity. Two years after "Akihabara," he once again made a jump, from character designer to mecha designer, with "Ginsou Kikou Audian" ("Attack Armor Audian"). With the new millennium, Kotobuki-san can be found drawing the manga "Ragnarok," appearing monthly in "Shonen Ace". (Not to be confused with "Ragnarok manwa" published domestically by Tokyopop.)



Licensed by Royal © PIONEER LDC / P.P.T

This year, Iwasaki-san directed the twelve episode spy-action series "Licensed by Royal." With such an excellent track record, everyone looks forward to the next series with Iwasaki-san's special vision.

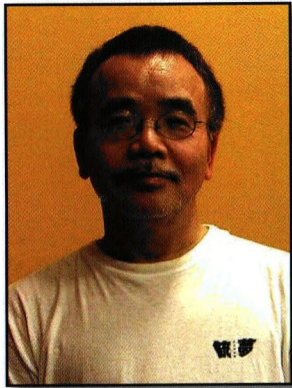


Saber Marionette J © Sanou Akahori • Hiroshi Negishi • Tsukasa Kotobuki • Kadokawa Shoten / Bandai Visual

Also, true fans may be able to find his current art in small comic shops and online; Kotobuki-san spends much of his free time creating doujinshi, or fan-manga.

Masao Maruyama

丸山 正雄



The founder of Madhouse Studios, Masao Maruyama has had a hand in the Japanese animation industry for almost 40 years.

Murayama-san was born in 1941 in the Miyagi Prefecture. After graduation from Hosei University in 1963, Maruyama-san went to work as an animator for "Mushi Production." He later

went on to help produce "Unico," based on a story by Osamu Tezuka, of "Astro Boy" fame. In 1972, Maruyama-san had a direct hand in the establishment of the burgeoning new animation studio Madhouse and in 1980 he was inducted into the board of directors.

Despite the wide range of media Madhouse Studios deals in, be it television, OAV, or theatrical release, Maruyama

brings the same level of quality to every production. Regardless of the subject matter, Madhouse always brings something new to the table and is internationally known for exceptional animation. Maruyama is also acknowledged for his eye in finding young talent to bring into Madhouse.

Since Madhouse's inception, Maruyama-san has produced an amazing library of animation including: "Barefoot Gen," "Dagger of Kamui," "Record of Lodoss Wars," "Urusei Yatsura," "Vampire Hunter D," "Ninja Scroll," "Cardcaptor Sakura," "Trigun," "Perfect Blue" and a number of others.

Some of his latest work can found in the recent TV series "X," "Boogiepop Phantom," "Chobits," "PitaTen," "Abenobashi Maho Shotengai," "Metropolis" and the new "Ninja Scroll" television series.



Trigun © 1998 Yasuhiko Nightow / SHONEN GAKKO-SHA, Tokuma

Rica Matsumoto

松本 梨香



Seiyuu, or voice actors, are amazingly prolific in the Japanese animation industry. Rica Matsumoto, with almost 50 roles to her credit, is a shining example of this standard.

She was born November 30, 1965, in Yokohama. In 1988, she received her first voice acting work with Studio Pierrot's "Osomatsu-

Kun," a kid's show with a plethora of strange characters.

Since then she has voiced numerous characters, including: "Outlaw Star's" kid sidekick Jim Hawking, cloned Dragon

Dirty Pair Flash © Takachino & Studio Nue • SUNRISE



of Earth Nataka ("X/1999"), villain-turned-ally Bakura Ryou ("Yu-Gi-Oh!"), Lovely Angel Kei ("Dirty Pair Flash"), cop Aoi Futaba ("You're Under Arrest"), three-eyed love-seeker

Opera Vectra ("Star Ocean EX"), and anti-gravity child's toy Haro ("Mobile Suit Victory Gundam").

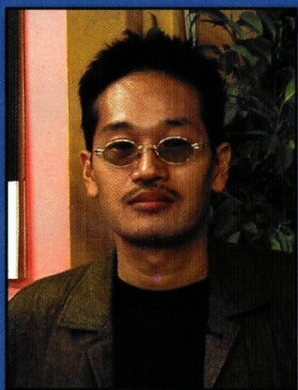
Her most famous role is that of Satoshi, main character of the hit anime "Pokemon." Of course, most American children know Satoshi by his American name, Ash Ketchum. Matsumoto-san has voiced Satoshi through all 279 episodes of the first television series, two specials, six movies, and to date 31 episodes of the currently-airing "Pokemon Advance."

In addition, she has sung three of the openings for the show and four openings for the movies. To call Rica Matsumoto a valuable part of the "Pokemon" legend is putting it lightly. Lately, she can found as the voice of Misty in "Bomberman Jetters," and Nekobe in the "Ninja Scroll" television series.

.. guests

Satoshi Nishimura

西村 聡



Sometimes fate smiles upon you and gives you one big break. Satoshi Nishimura took his big break and ran with it. Born June 15, 1964 in the Osaka area, Nishimura naturally gravitated towards the creative aspects of life. Upon graduation from Tokyo Designer College, he joined the small-scale animation group, Studio Live.

His first foray into the world of animation was as a storyboardist for "Majin Eiyuuden Wataru 2" ("Spirit Hero Wataru 2"). After that, Nishimura-san worked hard gaining experience on different projects, such as "Shins-eiki GPX Cyber Formula" ("Future GPX Cyber Formula"), "Kagaku Kuusou Sekai Gulliver Boy" ("Science Fiction World Gulliver Boy") and "Midori no Makibaoh" ("Green Makibaoh").



In 1998, Nishimura-san was approached by Madhouse and asked to direct the animated adaptation of the manga series "Trigun." Nishimura and Madhouse brought their own unique touch to Nightow's original manga, and "Trigun" anime skyrocketed in popularity. In 2000, he be-

came director of the boxing anime, "Hajime No Ippo" ("First Step"). "Ippo" ran until 2002 for 75 total episodes. Nishimura-san now looks forward to new challenges in directing in 2003 and beyond.

T.M.Revolution

西川 貴教

Born Takanori Nishikawa in Shiga Prefecture on September 19, 1970, T.M.R entered the music industry 26 years later. At about that time, he adopted the name T.M.Revolution, which stands for Takanori Makes Revolution. He released his debut single, "Dokusa" ("Monopolize"), in 1996, kick-starting his immense fan following.

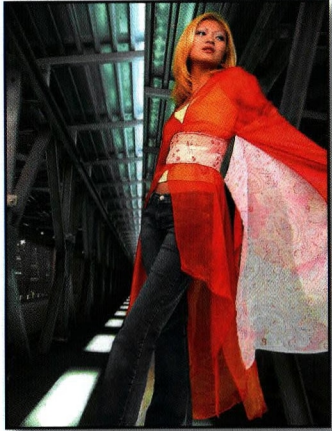
He hit the Japanese pop scene big later that year, when his song "Heart of Sword - Yoake Mae" ("Heart of Sword - Before Sunrise") was used as the third ending for the popular anime "Rurouni Kenshin." Since then, unlike many J-Pop artists, T.M.Revolution has not been content to fade away; he's produced 20 singles and nine albums.

Recently, T.M.R contributed to "Kidou Senshi Gundam Seed" with the first opening song "Invoke," and the Episode 26 insert song "Meteor." Both songs can be found on his recently released album "Coordinate." He also did the voice of mobile suit pilot Miguel Aiman for "Gundam Seed."

<http://www.antinos-r.co.jp/tmr/>



Kristine Sa - Musician



A talented songwriter with an amazing voice to match, Kristine Sa was born in 1982 and immigrated to Toronto, Canada, in 1988. At a young age, she watched her sister attain a small degree of fame in the local music industry. She dreamed of her own career in entertainment, secretly writing songs and recording them in her basement. At the age of 16, she took her first step toward her dream, by

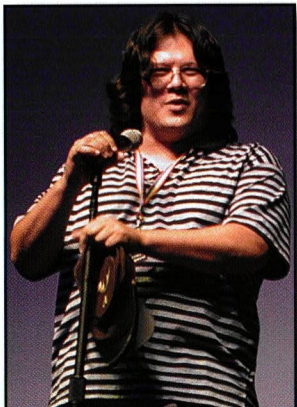
joining an all-girl musical act. The group quickly fell apart, due to mismanagement, but allowed Ms. Sa a special opportunity.

A friend who heard Kristine's voice referred her to a small start-up label in New York City. Nemesis Records had been looking for an artist with whom they could start a recording relationship. After listening to the songs she had been secretly recording over the years and reading her poetry on her own web page, Nemesis convinced her to record for them.

For two years Ms. Sa went to school full time, while flying between Toronto and New York to record with Nemesis. Over a period of time, some of her completed songs were released as promotional mp3s, gaining Kristine a cult international following. When her debut album, "I Never Knew," was released in February of 2002, the sales shocked Nemesis. CDs were sold all over the US, the UK, Australia, and even as far away as Taiwan. As people continue to discover her music, her childhood dreams come that much closer to reality.

<http://www.kristinesa.com>

Steve Bennett - Animator



Steven R. Bennett IV is the co-founder of I.C. Entertainment and a 1995 recipient of the prestigious Tezuka Award. In the early 1980's, Steve worked at Studio Pierrot in Tokyo as an apprentice animator to Noboru Furusei ("New Dominion Tank Police," "Lupin III") on projects such as "Cat's Eye" and "Urusei Yatsura." In 1997, Steve

co-founded Studio Ironcat L.L.C. with the help of Japanese manga artist Masaomi Kanzaki and released manga titles such as Go Nagai's "Cutey Honey" and Narumi Kakinouchi's "Vampire Princess Miyu." In 2002, Studio Ironcat was reborn as I.C. Entertainment, and the company has taken a new focus on domestic manga, which resulted in the 2003 publication of their "AmeriManga" and "Megatokyo" titles. Steve has recently been working on character designs for a video game currently in development. In addition to being one of the most well-known figures in the domestic industry, he's also one of the most friendly and always enjoys chatting with other fans.

<http://www.ic-ent.com>

Mandy Bonhomme - Voice Actress

Mandy Bonhomme, originally from Pennsylvania, is a New York-based voice actor who has lent her considerable voice talent to a number of anime shows. In the past, Ms. Bonhomme has worked on "Revolutionary Girl Utena" as the voices of Jury Arisugawa, Kieko, and one of the "Shadow Girls." Since then she's also done small roles in "Boogiepop Phantom" and "Jewel Bem Hunter Lime." Recently, she can be found as the voices of Miho, Shiho and Multi in the upcoming "Comic Party," Yurika in "His & Her Circumstances," and the guest character Sue in assorted episodes of "Pokemon."



Johnny Yong Bosch - Voice Actor

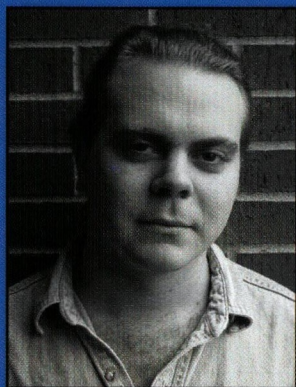
People say you can't learn anything from movies. Johnny Yong Bosch proves that it's entirely possible. Johnny learned a great deal of his martial arts from watching the movies of Jackie Chan and Bruce Lee in his younger years. After taking on formal training and winning a total of seven tournaments, he auditioned for a part in a new Fox Kid's television show. Johnny was cast as Adam Park, the second Black Power Ranger and continued playing the character through three incarnations of the show: "Mighty Morphin Power Rangers," "Power Rangers Zeo" and "Power Rangers Turbo." Later, he turned toward his less physical talents and was cast as the voice of \$60 Billion Man, Vash The Stampede, in the American release of "Trigun." To date, he can be found doing the voice of Reiji Kageyama, main villain of "Gate Keepers."



Photo Courtesy of Kevin Lillard

.. guests

Justin Cook - ADR director



From an early age, it was obvious to anyone that Justin Cook was destined for anything other than a creative field. Little did he know that anime would end up being that creative outlet. Thanks to a bit of luck and a lot of perseverance, Mr. Cook found himself in Fort Worth, Texas, working for FUNimation Studios. He worked his way up the ladder at FUNimation, doing random character voices for

"Blue Gender" and "Dragon Ball Z" before landing in the ADR director's chair. Since then, Justin has ADR directed much of "Dragon Ball Z," all of "Yu Yu Hakusho," and all of "Fruits Basket." He also happens to be the voice of "Yu Yu Hakusho's" lead character, Yusuke Urameshi.

<http://www.funimation.com>

Julie Davis - Editor, Animerica

In high school, the Japanese animation bug hooked Julie Davis when she happened to catch "Star Blazers" on television. She then drifted away from anime for a couple of years before landing a job working on "Animag, The Magazine of Japanese Animation" in 1989. Later on, Ms. Davis began working for "Animerica" as a consultant in their first issue. She was made editor of the same magazine in 1998, and promoted to editor-in-chief in 2000. To date, she continues to be Animerica's editor-in-chief, while attempting to launch a line of art books for Animerica's parent company, Viz. In addition to her work in Animerica, Ms. Davis also edits Viz's "Ranma 1/2" and "Inu-Yasha" manga.

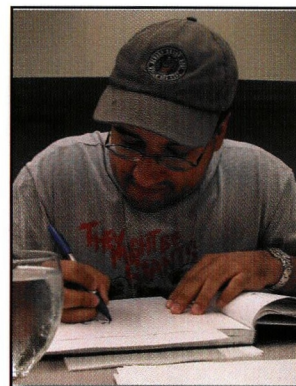


<http://www.animerica-mag.com>

Robert DeJesus - Artist

Robert is an Indiana born self-taught artist. He got his first break in 1990 in Antarctic Press' anthology, "Mangazine," and from there was asked to work on other AP comics, most notably the "Ninja High School" series. Eventually moving on to freelance work, he teamed up with Adam Warren on "Bubblegum Crisis" and "Dirty Pair" and co-produced a portfolio 'zine with Steve Bennett. His art

has also attracted invitations from several Japanese artists, including Kenichi Sonoda ("Gunsmith Cats") and KoKoMai (Playstation character designer), to do work for their own personal doujinshi circles. Robert has also done work for comic companies, major magazines, an animated TV show, a major toy manufacturer, and a prominent video game developer. His most recent work can be seen in an upcoming issue of "Anime Invasion," and with the help of his wife/partner-in-crime, Emily, he has recently started his own company, Studio Capsule.

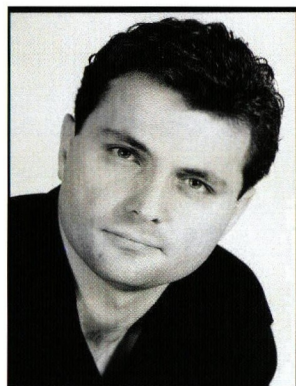


<http://www.robertdejesus.com>

Brian Drummond - Voice Actor

Brian Drummond knew his voice would be a big part of his life ever since his teachers told him to keep quiet in fifth grade. Today, those same teachers continue to hear Brian's voice on the Saturday morning cartoons their grandchildren watch. After a stint in the film and television, Mr. Drummond turned his attention to animation and voice acting. After roles on "Reboot" and "G.I. Joe Extreme," he

landed a role as the voice of the Saiyan Prince Vegeta on "Dragon Ball Z." Since then Brian has lent his voice to a number of popular anime characters, including Zechs Marquise ("Gundam Wing"), Allen Schezar ("Escaflowne") and Hayato ("Project Arms"). Mr. Drummond hopes to continue getting more voice acting roles, if only so those same old teachers can continue hearing his voice.



Gabe and Tycho - Artists

An archangel and a 16th Century astronomer doing a web comic? Or just two guys with a little talent and a love for videogames? Under the guise of Gabe and Tycho, Mike Krahulik and Jerry Holkins have been doing "Penny Arcade" since 1998. From their humble beginnings at the PC game news site loonygames, Gabe and Tycho have made fun of virtually every aspect of videogame culture, and gained a huge following while doing so. In addition, they remain informative; reviewing import games in their "Land Of The Rising Fun" specials, and showing hardcore gamers how to set up the ultimate gaming rig in "The Hook Up." This is only their second anime convention and they are very frightened. Be nice.

<http://www.penny-arcade.com>

Fred Gallagher - Artist



Artist, writer, and driving creative force behind the immensely popular Megatokyo manga, Fred Gallagher is at the vanguard of the webmanga movement. In addition to the online version of "Megatokyo," Fred is currently publishing the manga in print form. Otakon 2003 will mark Fred's third appearance as one of the convention's most popular guests.

<http://www.megatokyo.com>

Scott Houle - ADR director

Scott Houle has had a large impact on the Japanese animation localization industry for a number of years now. If you happen to be a lover of English dubbing you've no doubt heard some of his work. As president of the Coastal Carolina Recording Studio, he leads one of best ADR (automatic dialogue replacement) studios around. Scott has contributed to each Coastal Studios project in a number of ways, including ADR direction, voice direction, ADR editing and script adaptation. Among the series



Photo Courtesy of Kevin Lillard

that have had his special touch are "Ah! My Goddess," "You're Under Arrest," "Blue Submarine No. 6," "Lupin III: The Fuma Conspiracy," "Shinesman," "Baoh," "Spirit of Wonder" and "Crusher Joe."

Pontus Madsen - Writer

Pontus Madsen is co-author of the popular and politically incorrect webmanga "Little Gamers." "Little Gamers" emerged on the web and has proved its endurance with witty sarcasm during the post-millennial years. Together with Christian Fundin, Pontus creates a



comic that is striving to keep the scene real and is throwing both high and low punches against the gaming world as we know it. Mr. Madsen spends his days working as a web designer and the nights playing all those console games. "Little Gamers" is today the only Scandinavian webcomic that has gained success both in Japan and the USA, but this will be Pontus' first anime convention appearance, not to mention his first trip so far away from his consoles. Greet and be gentle to the part-Swedish, part-Danish young comic artist who's taking the plane across the Atlantic.

<http://www.little-gamers.com>

Dr. Susan Napier - Author, University of Texas



Susan Napier is the Mitsubishi Professor of Japanese Studies in the Department of Asian Studies at the University of Texas at Austin and author of "Anime: From Akira to Princess Mononoke: Experiencing Contemporary Japanese Animation." Dr. Napier received her Ph.D. in Japanese literature from Harvard and has taught courses on anime and the influence of 20th Century Japanese art at Princeton, Harvard, and the University of London's School of Oriental and African Studies.

.. guests

Frederik Schodt - Author



Frederik Schodt has always been an aficionado of Japanese culture. Around 1976, Schodt and a number of friends put together DADAKAI, an organization with the eventual goal of publishing manga in English for non-Japanese speakers. A few titles were translated, but their dreams were never realized, due to the fact that many had never heard of manga outside of Japan. In 1983,

Schodt came to the attention of classic fandom with his first book, "Manga! Manga! The World of Japanese Comics." "Manga!" became a bible for new manga readers everywhere. Schodt continued his success with "Inside the Robot Kingdom: Japan, Mechatronics, and the Coming Robotopia," a guide on Japanese technology, and "America and the Four Japans: Friend, Foe, Model, Mirror," a primer for US-Japanese relations. In 1996, he completed "Dreamland Japan: Writings on Modern Manga," a follow-up to "Manga!" And his most recent book, "Native American in the Land of the Shogun: Ranald MacDonald and the Opening of Japan," has just been published by Stonebridge Press. His work can also be found in the translations of the "Astroboy" and "Ghost in the Shell" manga and the novels "Gaku Stories" and "Jack and Betty Stories."

<http://www.jai2.com>

Jan Scott-Frazier Animation Director

Jan Scott-Frazier's importance to the American anime community is hard to deny. In 1989 Jan became the first foreigner to work in the production department of an anime studio and over the years has worked on such anime as "Bubblegum Crash," "Moldiver" and "Genocyber." After a stint working for the U.S. leg of Production I.G., Scott-Frazier moved on to work for Trimedia East, the makers of RETAS, an award-winning software that aids in 2D animation. On top of this, Scott-Frazier has also written extensively about the anime industry as a regular columnist for the popular online magazine, "EX."



<http://sockfairy.com/scott>

Pamela Weidner - Voice actress

A small town in North Carolina and a single UHF channel with "Star Blazers" playing weekly. A rather obscure beginning for one of America's most prolific anime voice actresses. While having acted in live theater and independent films, Ms. Weidner reserves her true enthusiasm for her animation voice-over work. Although most of her time these days is spent script editing and ADR directing for Coastal Carolina Studios, she still has an impressive body of voice work behind her. She's been the voice for Skuld in "Ah! My Goddess," Yoriko in "You're Under Arrest," Mayumi in "Blue Submarine No. 6," Princess Sheena in "Shinesman," and Miyu in the "Vampire Princess Miyu" OVA series.



Photo Courtesy of Kevin Lillard



Rules and Regulations

Otakon Rules

Anything that is illegal outside the con is illegal inside the con. Period.

The city of Baltimore does not allow weapons of any sort in the Baltimore Convention Center. If you purchase a weapon in the Dealers' Room, you will be required to keep it in its package and take it immediately to your hotel room. Any brandishing of weapons can result in your ejection from the convention.

The Baltimore Convention Center discourages sleeping in public areas. Those who need to sleep should return to their hotel rooms.

Otakon Safety Tips

While attending the convention, it's important to remember that Baltimore is a city and can be expected to contain the same dangers as any other city.

Exercise caution and be certain to follow the safety practices you would follow in any city: including keeping your money safely out of sight, traveling in well-lit areas, staying with a group of people and remaining alert.

Otakon has provided a convenient space for members to meet other otaku to head back to hotels. Wait by the Sharp Street lobby sign for the appropriate hotel, and for other otaku headed the same way. Offering this space does not guarantee a safe escort.

Otakon 2003 Weapons Policy

Please read these rules carefully, as some changes have been made. We have found certain things are illegal or too hazardous to have at the con.

1. There is NO LIVE STEEL at all allowed on the premises of the BCC. Live steel is swords, knives, bayonets, or other objects made of metal, which can take an edge, regardless of whether the object is actually sharp.

2. There will be no guns of any kind: no pellet, water, or air guns, or replicas of actual guns. Exceptions: Plastic guns that have the orange tip or which can be easily identified as a fake or child's toy gun will be accepted. All questionable items will be decided on a case-by-case basis.

3. Any object over 8 feet high, or weighing over 250 pounds, may be considered a weapon by the City of Baltimore.

4. Wooden weapons that are allowed: staffs, walking sticks, and boken and other wooden swords are allowed and welcomed. Misuse of any wooden weapon, such as swinging it in a public area, will get your privilege revoked immediately.

5. Fake or made-up weaponry (tissue paper, Plaster of Paris, cloth) are all welcomed if they are safe and not dangerous to the other con-goers around you (wire is sticking out, it trips passersby, clotheslines someone.)

All objects brought into the convention may be checked and considered by Otakon staff. All Otakon staff and Baltimore Convention Center employees' decisions on weapons are final. Any weapons bought at the con must be taken to your home, vehicle, or hotel room as soon as possible. Weapons are not to be taken out of their packaging or wrappings while at the convention.

Thank you for your cooperation.

Line Etiquette

With so many people attending, waits in lines may last many hours. We know that this is frustrating, but it is unavoidable. Please do not take it out on other attendees or on the staff.

Members caught jumping in line will be sent to the rear of the line.

You will not be allowed to hold places in line.

Lines cannot block entrances or exits, so leave a gap in front of the door.





Anime Music Video Contest

AMVs are fan-produced music videos made with clips from their makers' favorite anime shows, set to whatever song or music strikes a chord within them, ranging from the ridiculous to the sublime.

Two hours of top-notch fan-made Anime Music Videos compete for recognition in the AMV Contest, where you – the members of Otakon 2003 – determine the winners by voting for your favorite AMVs. (Remember to bring along the ballot from your membership packet and something to write with.) Cast your vote in the ballot box at the Info Desk by 4 p.m. on Saturday. Results will be announced at the con, and then posted on the Otakon web site (www.otakon.com) after the con.

Warning: AMVs contain clips of anime footage that may reveal important plot details to people who haven't finished watching a particular show yet. Watch at your own risk!

Anime Music Video Screenings

Not every AMV we receive can fit in the contest, so we have extra screenings to show all the AMVs we got for 2003. All twelve hours worth. Twice.



Anime Name That Tune

You've seen it at Ohayocon, where it began. You've seen it at Anime Boston. You've seen it at Anime North, Katsucon and Anime USA and can soon see it at Iksucon. (Boy you get around, don't you?) Now you can experience it at Otakon. If you're a demon with ditties, come to Anime Name That Tune on Friday and test your anime theme music memory at this popular multi-con game show, run by Zephyr Game Shows and hosted by Corey Gough.

Anime Taboo

Okay, just how do you get someone to say "Ranma" without using the words "water," "panda," "cursed," "Rumiko Takahashi" or "half"? Care to try? Then join us! Sunday's game is sure to be a treat, especially as surprise guests (or surprised guests?), recovering from the previous night's festivities, join the contestants in this anime version of the popular party game, run by Zephyr Game Shows and hosted by Corey Gough.

Art Show

For many otaku, their love for anime inspires their creativity. At the Art Show, they get a chance to display their work, which ranges from painstaking ink work to ornate oils to sculpture and models. And best of all, most of the work is for sale. Otaku feverishly compete with silent auction bids throughout the weekend, with the most contested works going up for live auction on Sunday.



Artist Alley

Artist Alley is a chance to meet the artists directly and to examine and discuss their work up close. Most works will be for sale and it seems that everyone finds at least one piece that they really like and most find many. This is a great opportunity to get a heads up on the cool artists of tomorrow along with a chance of getting close to the ones of today.



Artists: Tables are pre-registered. Those not filled are available on a first-come first-served basis. But show up

early! Walk-in space is limited and in high demand. Tables are available for the entire weekend.

Closing Ceremony

End your experience at the convention with Closing Ceremonies, sure to be the best Otakon has ever done.

Concert

TM Revolution and Kristine Sa are teaming up to put on the biggest, most exciting concert Otakon has ever seen! In his first ever performance in the United

States, Takanori Nishikawa will perform an hour-long set, opened by the up-and-coming Asian pop songstress from Toronto.



Con Feedback

Over the years, Otakon has changed and grown to meet the needs of otaku. Your feedback is essential to this process. Come share your ideas for how to make the next experience even better.



Convention Operations & Information Desk

Convention Operations houses our main Information Desk. Convention Operations also retains the Lost

and Found area, and we also act as a contact point for the Baltimore Convention Center. Think of this as your one-stop source for information. We'll find the answers to your questions, or find a Staff member who can answer it for you.



Dealers Room

About one and a half times as big as a football field*, the enormous Otakon 2003 Dealers Room is chock-full of vendors offering a variety of anime-related and Asian pop culture merchandise. Though there are more vendors and more booths in the same space as last year, the Dealers Room

for 2003 still has plenty of walking room for a surprisingly comfortable shopping experience.

The Dealers Room is also the only place at Otakon to buy official Otakon merchandise, including the Otakon 2003 T-shirt. Owning an Otakon T-shirt is a great timesaver – if you're wearing it, you don't have to explain how you've been there, done that, and bought the T-shirt because, well, you've bought the T-shirt.

*I am not exaggerating.
The 2003 dealers room is > 94000 sq. ft.
A football field is 110 yards x 65 yards, or
64350 sq. ft.

94000 / 64350 = 1.46, or "about one and a half times"

EUROSUMMIT '03 (Performance)

A Parapara dance competition for everyone's enjoyment! Watch as the Heat rises between Paralists, dancing to music from various series, including Super Eurobeat, Europanic! and Parapara Max. Afterwards, for your pleasure, the Eurosummit team presents a special performance.

Iron Otaku

WHFC is a public radio station broadcasting from Harford Community College on 91.1 FM. Located halfway between Baltimore and Philadelphia, WHFC provides an eclectic menu of talk radio, jazz, blues and classical music. They also have the one-of-a-kind program "Iron Otaku," the east coast's only radio program specializing in anime, J-Rock/Pop and video gaming music. Iron Otaku broadcasts from 11 p.m. to 2 a.m. every Saturday night and is at Otakon this year to provide on-site music and anime talk the entire weekend.

Karaoke

From the classics to the latest and greatest anime and J-Rock/Pop tunes, Otakon karaoke has you covered. Play an instrument? Feel free to bring it, or use our in-house keyboard. Bring it during open mic, or enter our competitions, including the brand-new Otaku Idol.



LARP 2003

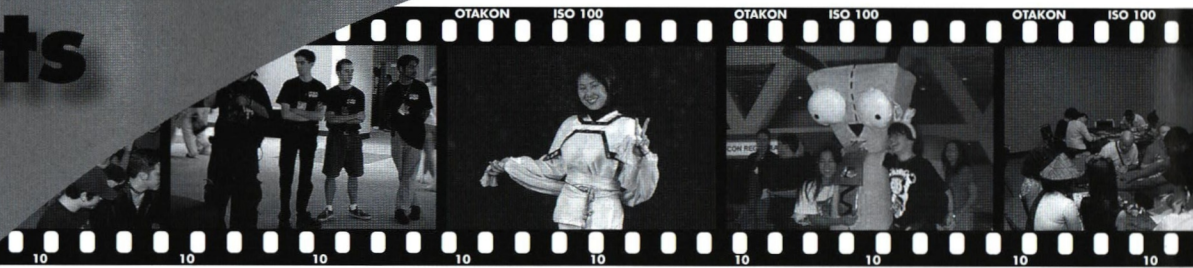
Something is coming this year. Something dark and from the skies above. Take on a role as one of the Taka-

hashi greats, a robot pilot of days long gone, a member of the DBZ team or any other anime character to try and save Baltimore whatever lurks above.

Line Entertainment

That's right, the Otaklause is back again, mostly because he knows the back ways into the convention center, with this year's Otaklause Challenge. He has been working away in his workshop atop the Tokyo Tower – well, everything else is there so why not? – creating new and zanier challenges for this year's con. This year we have let him have his stage for three events: MAT3K, Masquerade and the TMR concert, with real live Para-Para dance teachers.

.. Events



The Otaklause Challenge is a team orientated participation game heavily inspired by Japanese game shows such as *Takashi's Castle*. Four member teams made up of shameless Otaku will fight it out for prizes, Pocky and, best of all, front row seats! To be a participant in the Otaklause Challenge, all you have to do is be in line of the event, be in costume and put together a four-person team of fellow otaku. Oh, and you also have to be willing to make a fool out of yourself in front of everyone.

More fun than one of Ayanami Rei's smiles and bigger laughs than Serial Experiment Lain.



Masquerade & Hall Costume Contests

One of our most popular events is back and badder than ever! Competitors ranging from enthusiastic novices to seasoned veterans will use every skill at their disposal

to amaze and astound you, the audience, with their wild costumes and even wilder skits.

The Masquerade will begin at 8 p.m. Saturday, followed by the Awards Ceremony for both the Hall Costume Contests and the Masquerade itself. Copies of the Masquerade and Hall Costume Contest rules will be available at the Information Desk or in the Masquerade Suite.

Please see the Costumer Resource pages (pg. 58) for more details.

Mystery Anime Theater 3000

Each year the evil Doctor Forrest Clay and his hapless assistant, Anime's Frank, lock the lovable Joel Saotome and his robot friends into Otakon's largest theater and inflict wretched anime on them. Digging deep into his locked vault in the fabled Deep 23, Dr. Clay has discovered a movie of unimaginable horror. A plucky band of misfits must race against time to stop a rogue asteroid from destroying the entire world. No, it's not "Armageddon." Dr. Clay isn't that evil...



Back for its seventh season, this popular show fills Main Events every year. Come see what the buzz is about.

Opening Ceremony

Experience Opening Ceremonies, the likes of which Otakon has never seen. The Grandeur! The Excitement! The Drama! Whatever you do, though, don't come late.

Otachan

There is one room entirely devoted to kids: Otachan!



All day long, kids can participate in crafts, demonstrations, games, and win prizes just for them. This is a chance for

the younger otaku to watch child-friendly anime, learn a little about East Asian culture, and most importantly have fun.

So come on by and see what we're doing now.

Please see the special events scheduling page (pg. 36) for information.

Otakafe

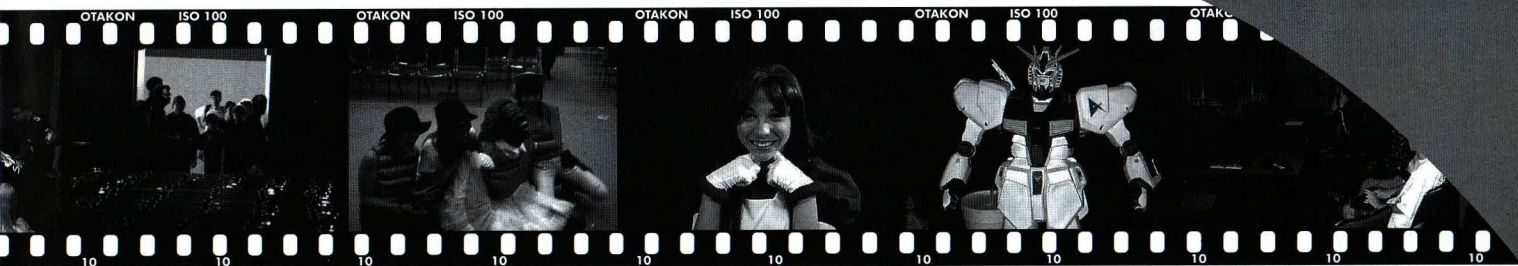
The Otakafe has tables to sit and talk, a stage to display your karaoke talents, and the right ambiance for tired otaku to take a breather between panels, workshops, shopping and anime.



Otakon Game Room

Where is the only place in Baltimore where you can find a schoolgirl kicking Goku's butt? At the Otakon Game Room of course! We want you to come on down and join in on all of the digital mayhem that can only take place in the largest and most enjoyable game room around. Take your buddy out of the running as you drift around the corner of a hairpin turn on some faraway track or deliver a sternum-crunching blow to win the match against your sparring partner from down the block or across the country.

You'll find all of the latest import and domestic games as well as some "fan favorites." Can you say, "Puzzle Fighter is back!?" For those of you who enjoy the arcade feel, we'll have even more arcade cabinets available



for free play. Then you can jump from the classic joystick to the new keyboard and mouse in our dedicated LAN gaming area.

Be sure to stop by Friday night and Saturday afternoon for some fierce tournament action as fighters and puzzlers clash for the



coveted Hiroko-Chan award, among other great prizes. Come early, as slots for these competitions fill fast. Specific times for each tournament will be posted throughout the Game Room.

So, until scientists figure out a way to jack our brains directly into the video games, and they will, you'll always have the Otakon Game Room to immerse yourself in the digital realm.

Please see the special events scheduling page (pg. 36) for a list of this year's tournament games!

Otakon Game Show

The Otakon Game Show has befuddled, flustered and just plain faked out contestants and the audience alike with questions crafted by the dark and fevered mind of the Quiz-Sensei and his traumatized writing staff. Over the past four years, we've had categories ranging from "Pokemon Physics" to "Schmeebs and Nortons," from "Anime's Frank Sez..." to "The NewlyDead Game,"

from "Attack of the Otaku" to the Quiz-Sensei's favorite, the sure-to-make-the-audience-groan "You Don't Say!" And who could ever forget, much as we try, "Yaoi Kazowie!"?

Which categories will we inflict this year? Wouldn't we, I mean, wouldn't you like to know! Join us for our fifth rollercoaster year and find out as the enigmatic Quiz-Sensei, your malaproping host Alex TreBaka, the lovely angel audience wrangler Karu Maru, and the faintly intimidating prize-laden Matt the Minion, treat the audience and four unsuspecting contestants to some of the goofiest questions and answers in anime fandom!

Important: To become a contestant, you must fill out the Otakon Game Show Quiz at the Saturday OGS Qualification session in Workshops. See the Otakon schedule for time and location.



Otakon Modeling Contest

This year, like previous years, will feature an opportunity for the competitive display of model and figure kits by our members. Judging will be on Saturday afternoon. Entries must be on display in the Art Show by no later than noon on Saturday.

There will be awards given to models in four categories: Character, Mecha, Diorama, and Stretch Built. There will also be a Best of Show award for the overall best work. Mod-

els will be judged on their assembly, painting and presentation. Each entry may only be considered for a single category but all entries are considered for the Best of Show award!

Otakon Idol

Join our 10 contestants in a contest completely unrelated to some show on Fox. Ten singers, are they bad? Are they good? Will our panel of professionals and experts rip them apart, regardless? The answers are revealed as our judges and the People's Panel choose your Otakon Idol!

NOTE: This contest is only for pre-registered entrants. If you wish to sign up for next year's contest please watch Otakon.com for information. No registrations will be taken at con.

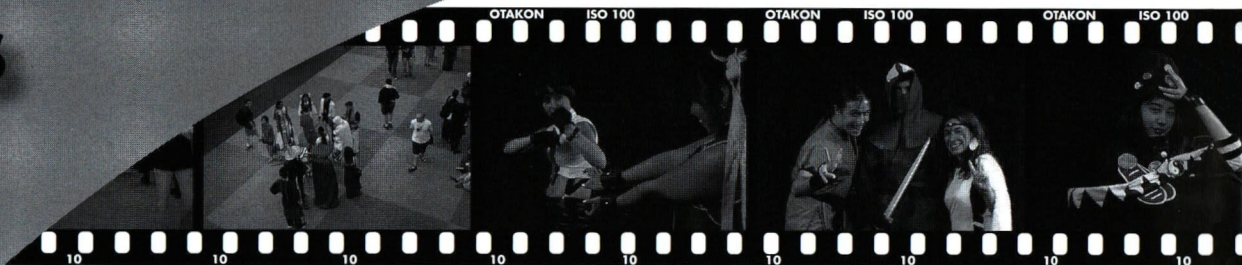
Otakurave

Otakon's blasting off again as guest DJ's tear up the decks with deafening bass and sweet melody. If you're into anime/j-pop, house, drum and bass, trance, jungle, techno, or any other fresh flavors or body-groovin' beatz, you'll find something to groove to here.

If you like to dance and savor the unexpected, join us for two nights of audiophonic extacy!

Please see the special events scheduling page (pg .36) for DJ information.





Advanced Cosplay Workshop

So you've got a few costumes under your belt but would like to improve your skills. For those who have some experience with costume construction but would like to learn new techniques, this is for you. Join us for an informative couple of hours as we explore and explain some of the more complex construction techniques you just might someday need.

Anime: 1983

Way back in 1983, an ex-actor was in the White House, MTV ran music videos 24 hours a day, "Arrivederci Space Cruiser Yamato" was shown at Constellation (The World Science Fiction Convention), and anime fans gathered in costume there. Hear from those who were there, as well as those who had a hand in the early days of anime fandom, back when anime was hard to get, and some thought the fandom wouldn't last.

Anime in Academia

Anime is a great hobby, but imagine studying it in school! Academics at universities and other places are interested in it, too, but what exactly are they saying about it? Join us for a panel discussion about how scholars from many different fields are talking about your favorite shows and movies and you, the fans themselves.

Budo Demo

The Rembukan Dojo will be demonstrating the classical martial art of Shindo Muso Ryu Jodo and Muso Shinden Ryu laido. Also to be performed is one of the most ancient forms of Kenjutsu still being actively studied today – the Kasumi Shinto Ryu at approximately 625 years. Shindo Muso Ryu is a 500-plus-

year-old stick art that today also incorporates the sickle (kusarigama), the short stick (tanjō), sword art (kenjutsu), the truncheon (jutte) and the tying cord (hojo). We will select some techniques to demonstrate for the audience. laido is the art of drawing the sword from the scabbard, and we will also demonstrate that. We will start by introducing a bit about budo history and after the demonstration, if you like, we will allow for questions from the audience.

Digital Fansubbing

You've watched them for countless hours, but have you ever wondered what really goes on behind the making of a digital fansub? Would you like to meet some of the veterans of the digital fansubbing scene and hear what they have to say about it? Here's your chance to have your questions answered, and to clear up any confusion behind what it really takes to make a digital fansub. Come and check out the live demonstrations, and watch as a digital fansub is made live on stage.

Evangeliion Q&A

"Evangeliion" is known for its unusual story, its ability to disturb and confuse its audience, and for being almost too baffling to be comprehended. Some just don't have the time to look into the finer plot points, but for those that do, you know how great a discussion about Eva can be. Join Aaron Clark, an avid Eva enthusiast and Eva resource site webmaster, as he discusses what's new in the world of Eva, and answers the questions that have been bothering you.

Fan Club Summit

Want to start an anime fan club in your area? Or maybe you recently joined a club and just don't know how to keep it alive. Come to the Fan Club Summit! Meet with people from other clubs to hear different points of view on how to run a meeting, what resources may be available to you and how to advertise your club.

Fandubbing

Spoofs of anime, fandom, and the industry, fan dubs and parodies are fan creations ranging from small shorts done in a weekend to huge hour-plus long multi-year projects involving dozens of people. Over 20 years, they have built a rich history and become an important part of anime fandom and convention culture. But how did they start? How are they done? And who's crazy enough to spend months and months making them? If you want to work on your own project, hear some of the stories behind existing ones, or simply want to see more, check out this historic panel. From across the country Otakon has gathered the creators of the hugely popular "Evangeliion: ReDeath," "Koko Wa Otaku," "Fanboy Bebop," "This Is Otakudom" and many others to share their stories and insights. You'll get to see classic clips, learn more about the history, back story, technical and creative sides, and how the world can be saved by steam. The audience will write and voice act a scene created at the panel, and we'll have a one-on-one Q&A session afterwards for those who want to ask more specific questions. This should be one of the most interesting, interactive, and all-out fun panels at Otakon this year. Don't miss it.



Fanfiction

Our diverse panelists come from all angles of the craft: writing, reading, critiquing, recognition, and even publication. Authors Lianne Sentar, Luna Manar, Christopher Brummet and Catherine Rain will discuss the ins and outs of the fanfiction scene. Whether you're new to the idea of writing stories about your favorite anime or you've been running a fanfic site for years, we welcome you to share the experience of our panelists and bring your concerns to the table. If you're a writer or a reader, join us for a chat on the joys, and trials, of further defining and describing the fictional worlds we love.

Fans on Fans

Fans on Fans is a panel completely run for fans by fans about fans. You can ask us absolutely anything, from con specific questions (Where is Masquerade going to be?) to general. (What's a good show for non-fans?) to non-anime questions (What's the best way to ask a guy/girl out?) We have answers for everyone, in an open, friendly forum. Come, and ask us anything, we dare you!

How to Begin Cosplay

Have you ever been to a convention and seen those strange people in strange outfits wandering the halls? Perhaps you had the desire to be one of them, but just don't know quite where to begin? Our panel of cosplay veterans will help you take the first step into the magical, mystical, free-time-destroying world of cosplay!

How to Draw Hentai

Must be 18 to view this panel. Photo ID is required and will be checked.

Trish's Hentai History and How-To has been a favorite at many conventions, filling up to maximum room capacity every time. This panel is sure to be a comedic and intriguing journey into the world of erotic art. In the class we will be going over a brief history on hentai, how to start out drawing hentai art, some basic anatomy, tips and tricks, techniques. Make sure to bring pencil and paper, and sketch along with us.

Japan Trip Tips

It's the land of the Rising Sun. Godzilla's stomping grounds. The place where you can find Gainax and Ghibli. One of the most densely populated places on earth and, if you've learned anything from anime, it's also loaded to the gills with giant robots, alien girls and mysterious samurai. If only you could somehow get there, you'd feel your life was complete.... Well, guess what? You can get there from here. In this panel, find out the do's and don'ts of visiting Japan from those who've made the trip. We'll share our experiences with you about deals to be had, places you shouldn't miss, and things to avoid. (Vacations snaps provided on demand.)

Japanese Attire

Explore Japan through the exotic beauty that is the kimono. Come to our panel and learn about the kimono. Also we will cover, "What is erotic to the Japanese mind?" We are also having an Iron Dressing Kimono contest. Come and challenge our Iron Kimono dresser! See if you are up to the challenge.

J-Rock / Visual Kei

As a panel on Japanese visual kei and rock, we will delve into its influences on Japanese society, westernization and connections the anime industry. There will be examples of a variety of bands, both indie and major, as well as subject matter that will appeal to both novices and seasoned veterans of visual kei. Other topics of discussion will be the current status of the visual kei scene in Japan and America. Visual kei is a type of music literally meaning "visual type," which describes bands that put emphasis on the visual part of their band: i.e. costumes, performance, theatrics, etc. The title is not limited to one specific type of music, as almost all visual bands cannot be categorized into one specific genre of "rock," "punk," "metal" and so on.

Learn DDR

For the first time, Dance Dance Revolution will be featured as a panel at Otakon. Panelists consist of some of the most well known Dance Dance Revolution players of the East Coast. We will be discussing the history, the growth and a probable future for this "Revolutionary," arrow reading video game. Join us as we discuss everything from your beginning steps, to the fastest, longest and toughest songs. We will discuss the two major types of DDR play, perfect attack and freestyle, and how to know which one is better for you. The music, the dance, and the technology all come together to make an incredible game for people across the world to play.



Macross: De-mystified

"Macross," "Robotech," "Macross Plus," "Macross II," "Macross 7," "Macross: The Movie," "Macross Flashback 2012," "Macross Zero" . . . confused? Have you ever wondered what the deal is with all these spin-offs? Did you see "Robotech" and want more? Then this panel will describe the history of the entire "Macross" series, and its spin-offs, including "Robotech"! Get informed, feed your "Robotech" and "Macross" addiction. Find out what all those silly transforming planes are all about!

Masquerade Judging Tips

Ever wanted to enter a costume contest, but aren't quite sure what goes on during the judging process? Join our panel of experienced cosplayers and costume judges as they discuss the ins and outs of craftsmanship judging. Learn what judges really look for in a costume, how to present your costume effectively, and how to make the entire process go smoothly.

Mystery Anime Theater 3000: Behind the Robots

Come see the cast, crew, and writers behind Mystery Anime Theater. They will bring the props, the robots, and their tales of horror. Listen to stories of the shows that were too bad to make it into MAT3K. (Yes, there is such a thing.) Learn how the crew writes and produces the show. Meet the voices behind the robots and the faces behind the script. The people behind the Mystery Anime Project will answer your questions and, just maybe, make you think more deeply about our place in the cosmos. (No, we made that last part up.)

Myths of the Sword

We will discuss some elements regarding the development of the Japanese sword within the Japanese martial context. From its early beginnings, to changing geometries for changing styles of warfare, to the impact of myth upon culture its design, we will talk about many historical aspects of the sword in Japan. We will also discuss sword construction and maintenance, and what you need to know for your own equipment.

Oekaki

Join Internet artists AesiRaven, Luv-Megabyte and EK to learn the finer points of using the Internet artist's BBS, known as oekaki. We will teach you the use of each tool, proper etiquette when leaving comments, and a little bit about how to set up your own board. Questions and comments are encouraged. Don't be afraid to speak up!

Parent's Guide to Anime

What do you do when your child starts showing interest in anime? After all, isn't anime just cartoons depicting sex and violence? Come talk to a group of parents familiar with the world of Japanese animation. Learn the different genres and what to look for on a DVD case to make an informed decision on what your child watches. Anime does not have to be a scary word any more!

Twenty Years of AMVs

Join us for a discussion of the origin and evolution of fan-made Anime Music Videos over the last 20 years. Scheduled Panelists: James Kaposztas (Moderator), Bobby Beaver, Patrick Bohnet, Jonathon Collis, Scott Melzer, William Milberry and Tim Park.

Webmanga VS Webcomics

Webmanga! Webcomic! What is the difference between them? Watch the people who created MegaTokyo, Penny Arcade, RPGamers and Little Gamers battle it out to determine who really deserves the webmanga title! Well...OK...there won't be a battle, but there will definitely be talking. Maybe some arguing will ensue. Just be sure to keep them all away from the pointy things.

Website Design

Trying to develop the next big website? Join webmasters as they discuss what the public wants and how fans are giving it to them. Topics include types of sites, site design, and content building. Representatives from various high visibility websites will be there to discuss and debate ways to develop an attractive and informative website.



(ATTENTION)



(ATTENTIVE)



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Japanese Guest Panels:

Experience the crowning jewels of the convention experience with Otakon 2003's Japanese Guest panels. Seize the opportunity to ask your favorite directors, designers, and seiyuu all of those esoteric questions that you've been burning to have answered, such as who their inspirations were when growing up, what do they enjoy the most about their profession, and even what their favorite scary movie is.

Come and meet our guests:

- T.M.Revolution
- Itsuro Kawasaki
- Tsukasa Kotobuki
- Yoshiaki Iwasaki
- Madhouse
(Masao Maruyama
Satoshi Nishimura)
- Rica Matsumoto
- Toshihiro Kawamoto

American Guest Panels:

Anime in the Media

Once confined to the dark corners of cultural obscurity in the United States, anime and manga have emerged into the mainstream of American society and attracted the attention of the news media. "Animerica" editor Julie Davis explains how the media's perception and coverage of anime-related topics have evolved over the past decade.

Closer Look: Translation

Ever wondered what it takes to translate Japanese into English? These panelists are here to educate their fellow fans on how much hard work and dedication it takes to provide an accurate translation to satisfy otaku cravings. Ask Fred Schodt, Duane Johnson and Amy Forsyth all those questions you always wanted to ask about understanding Japanese.

Closer Look: Voice Actors

Meet some of the energetic voices that bring anime characters to life in English. Voice actors from five studios spread across the continent are on hand to explain the art and craft of voice acting, as well as how to earn a living by making funny noises.

Closer Look: Voice Directors

Few people are familiar with the people who sit on the other side of the microphone in the studio. Two of the most respected ADR directors in the industry discuss the intricacies of the dubbing process and the way in which their work shapes the final product that we hear.

Fandom from the Outside

Ever worry that the rest of the world thinks that we're all overweight, middle-aged guys who have a strange penchant for dressing as preteen girls? Wonder who exactly is being attracted to the genre these days? Come listen to Dr. Susan Napier present her research on anime fandom and participate in a discussion of where it's all going.

Naze Nani Megatokyo LIVE!

Join Piro, Dom and the rest of the Megatokyo crew as they once again return to Baltimore to talk about what's in store for the wildly popular webmanga and to try to answer whatever bizarre questions might be in store for them.

Spirited Away

Studio Ghibli's film "Spirited Away" has proved to be one of the most important films in the history of the anime genre, claiming not only the Jury Grand Prize at the 2002 Berlin but also an Oscar for Best Animated Feature. Learn about some of cultural underpinnings to the film with Dr. Susan Napier and find out why this film is a groundbreaking modern classic.

Tracing Manga's Roots

The history of manga in Japan and the United States is a colorful and varied, and there's no one better to explain it than writer and scholar extraordinaire Frederik Schodt. Join him and Julie Davis as they examine the origins of manga in Japan and follow its development to the present day.



Workshops

Cel Painting 1 and 2

Otakon's favorite cel painter, Steve Bennett, is back with two workshops. He'll be teaching painting techniques and how animation is created in the industry. Space will be limited as this is a hands-on instructional workshop.

Cosplay: Hair Design and Advanced Techniques

These workshops are designed to focus on specific areas of the costuming experience, rather than a simple overview of the entire costuming experience. Learn how to build an amazing costume that will wow your friends and maybe the judges. Not to mention, having a professional teach you the finer points of how to style your costume's hair.

Drawing I

Haze-man is back and ready to pull gems of knowledge from his treasure

chest, to help you improve your illustrating skills. Supplies are provided and this workshop is great for beginners and advanced artists alike.

Drawing II

Our second drawing workshop features the talents of Studio Capsule's very own Robert DeJesus. Learn more advanced techniques from this seasoned expert while he dispenses tips on how to develop a unique drawing style, a key part of becoming a successful manga or animation artist.

Video Game Design

Ever wonder about what goes into making that great video game, the one all your friends can't stop talking about? Haze-man is here to show you some of basics of building a great video game that will impress your friends. Making millions of dol-

lars, by selling the rights to a major video game distributor, not guaranteed.

Digital Animation Demonstration

Jan Scott-Frazier is back to show you how to harness the power of the computer to aid you in the animation process. See what that computer can do with composition, ink-and-paint, color matching, and animation.

Learn to Play Go

Members of the Baltimore Go Club will be on hand to teach you the fundamentals of Go, a Japanese board game. This workshop will have you not only learning the game but getting a chance to try your hand. Who knows, maybe you'll even beat one of the club members!



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OTAKON 2003

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KUMI'S ADVENTURES

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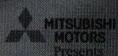
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We're a family. That's what has kept us coming back. We don't sell tickets to an event; we offer membership to an all-inclusive club where fans can be fans. For 10 years we've met in every type of venue, hidden hallways and expansive ballrooms alike, to satisfy our desire for kinship and that which has kept us bound together: anime. **Welcome to our 10 year anniversary!**

Otakon's conception was anything but elaborate. In 1993, a group of inexperienced but adventurous college students - commonly known as the Four Fathers - Dave Asher, Todd Dissinger, Mitch Hagmaier and Bill Johnston, all from Penn State University, set out to host an anime convention backed by an almost utopian ideal: no industry pressures, no thoughts of profit, just a fellowship of contributing members that drove the convention from the inside. And so it was at State College, Pennsylvania, where the first Otakon members met to celebrate their passion.

The Four Fathers decided on State College for its centrality amidst New York, Philadelphia and Washington, DC. The Otakon convention of 1994 planted the seeds of our current convention favorites: video rooms, a music video contest, a dealers room (with only four dealers, it was dubbed "Dealers' Closet"), and a gaming room that began with SF-style board games in mind and ended as a selection of anime-inspired video games. These staple Otakon events were a huge success from the get-go: roughly 360 fans attended, far exceeding the budgeted 150. Nine guests visited that first Otakon, all of them American.

How does that compare to the Otakon of today? Otakon 2002 saw nearly 13,000 members walk through the sliding glass doors of the Baltimore Convention Center. It takes nearly 300 dedicated staffers to host a crowd as large as last year's; that's a small army in some countries. How about the Dealers Closet? The heart of the 2002 dealers room bazaar beats to the tune of more than 100 dealers that include both top-name vendors and independent sellers peddling their wares. Add six Japanese guests to the guest list of nine Americans, increase the video programming from one ballroom to eight theaters, throw in a selection of live events like the costume Masquerade and the Otakon Dance, and you have one of the largest anime conventions in America.

How did Otakon get there? The success of Otakon rests squarely on the shoulders of fun-loving, hard-

working members. They keep doing the things they do because they love it, as much as any fan. I'd like to turn it over to a handful of the hundreds of devoted staffers who make this convention wonderful. Recorded here are a few of their stronger memories of Otakon and its affect on their lives, chosen from all branches of the Otakon family.

Meeting your Icon

Otakon brings together fans and some of the most prominent personalities in the business. At Otakon 1999, Owen Henderson from guest relations found himself face to face with one of the premiere anime composers of our time.

"My favorite composer - Yoko Kanno - visited Otakon in '99. I was an interpreter for the run that picked her up at the airport. During the trip, off-the-cuff, I mentioned I arranged her songs to keep my clarinet hobby honed, and sometimes played them at Otakon's Karaoke. Half-kidding, I asked her to join me in a duet. I had to pick my jaw off the floor when she consented. A duet with Yoko Kanno at OtaKaraoke! Well, sometimes it pays to be an idiot. I got an OK from Con Chair John Nadzam, but in my excitement, I completely forgot that there were no keyboards for Kanno-san at Karaoke. The only one in the BCC was the piano she would use during her Opening Ceremony concert, and, in John's words, 'That piano's going nowhere.'

"Thus, a karaoke solo snowballed into the 'Kiseki no Umi' clarinet and piano duet during the 1999 Otakon Opening Ceremony. For me, it was the ultimate combination of runaway panic, mind-blowing fun, and utter humiliation. I was road kill scared because, well, I had about a half an hour to absorb the difference between a casual solo gig at OtaKaraoke and a formal performance with Yoko Kanno in a packed auditorium. The high I felt, however, will probably never be matched in my life. The humiliation came during the duet when my instrument made an ear-splitting squeak. I was so nervous my mouth had gone bone dry when I stepped on stage, and a dry reed spells death to a clarinet. I battled the reed with everything I had for

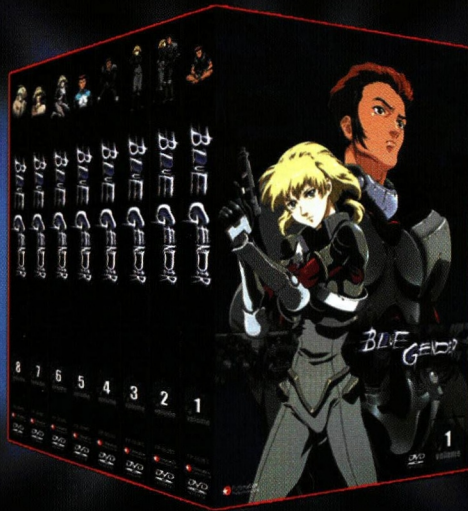


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most of the piece, but at that point I was out of gas and the thing was as dry as a roasted soda cracker. Afterwards, while I was stewing over my mistake, Kanno-san told me, 'That was a good thing. If you were perfect, they would've thought you were just another professional. Now that they know you're an amateur, they'll put your performance in perspective.'

"Kanno-san, that perspective is: You're awesome."

Getting Involved

We all start somewhere. Each position on staff is extremely important, from gophers to con chair. Brain Mah relates his introduction to the Otakon family.

"My first memory of Otakon was when I was helping my friend Taeko Baba with her company Anime Kakumei. I wondered about the people wearing black T-shirts; I thought these were the coolest people. Later I wanted to be a Gopher at Otakon 2000. Unfortunately, they had too many people, so I enjoyed the convention. In 2001 I was thrilled to be a gopher, in fact a TCG (Totally Committed Gopher). I worked non-stop and took few breaks. I accumulated over 24 hours working as a TCG. Finally at Otakon 2002 I was rewarded the greatest prize, the black T-shirt. I was very happy.

"In 2002 I worked as the department head of Opening Ceremony. In retrospect I was overwhelmed and should have started smaller. I worked very hard to communicate with the various staff departments: guest, programming, and publications.

"I found how disappointing and fulfilling wearing the black T-shirt could be."

Memories of a Con Chair

Con chair is a position like no other. He or she must be a motivator as well as a hard worker, keeping the songs of the departments harmonious while meeting the other duties of the office. Susan Monroe, 2002 con chair, fondly known as Cousin Sue, tells us why there's nothing like walking through the BCC, knowing you are a part of it.

they were expecting when we first started at the BCC. I kept getting requests from the workers to explain what we were doing, and why we were doing it. And the consistent comment from the staff of the BCC was that our members were nice... dressed weirdly... but nice.

"Otakon is a place where we can talk about almost everything with anybody. And we come away from Otakon as bet-

10 Years of Otakon - Sprint 1993 (Prehistory)

Spring, 1993 - "We can do better than that..."

Otakon started with six words. With the help of the Four Fathers (Dave Asher, Todd Dissinger, Mitch Haigmaier, and Bill Johnston), a convention was born.

"Otakon is a thrill for me to do. Thrill is the correct word, there's nothing like organizing and being a part of something so unique. When I gave my speech at the Opening Ceremonies last year, I walked out on the stage in front of a good thousand people, and it was as though I knew everyone there. It was thrilling, and a little scary, but even so I knew that the members would understand and relate to what I was saying about anime and its importance in my life.

"It was work, but the kind of hard work that you feel satisfied after you've finished, we've accomplished something. Meeting the guests, and getting to talk to them was fun, but it was work, too. I was the host, and it was up to me to include them all in discussions and in understanding what makes Otakon so special. Encouraging the staff to work together, to communicate, which is one of the con chair's most important jobs, was a task, hard, but I enjoyed it. I was involved with all the departments of the BCC, and that was interesting, too. We startled them, we Otaku, because we were not what

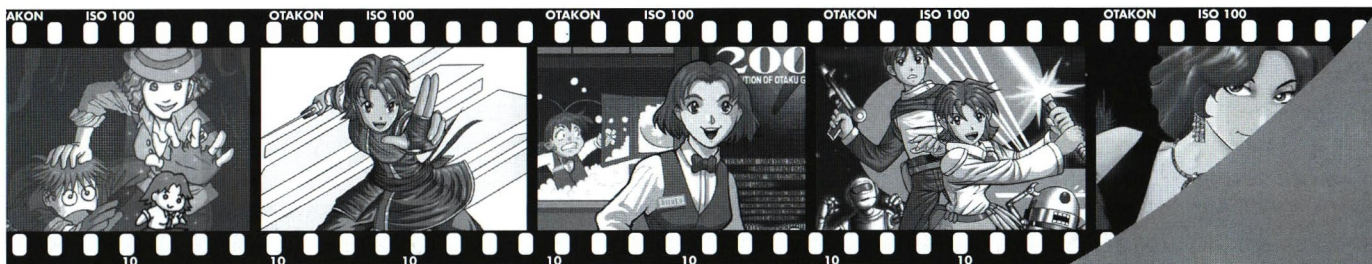
ter people because we've had this interaction, the opportunity to share, to think and imagine, and allow other people to touch us (figuratively, although I did get to paint someone's head green, and I have sewn people into their costumes). Some of the most comfortable times I've ever shared have been at the Thursday night bagging parties for staff to prepare for registration opening on Friday morning. People sing, laugh, talk, make obscure references (and people understand them!), and work hard.

"And like any family, there are bumps in the road. We have disagreements, get angry, have fights, and we make up, most of us. Just like any family. But the one thing that makes us work together so well is the common goal, the love for Otakon and anime that makes us want to do better and better each year.

"The Four Fathers were right when they envisioned Otakon with the thought, 'We can do better.' We strive to do so every year. The staff have not ceased to end our convention each year with the thought, 'Okay, what can we do to make things better for next year?' Although it's usually spoken in tones of extreme exhaustion lying on a floor next to an empty pizza

10 Years of Otakon - 1994 - The First Otakon

A bare 16 staffers produced the first Otakon at the Day's Inn, State College, PA.



.. celebrate 10 years ..

box. As long as we continue to have this excitement and enthusiasm, we cannot fail to improve, and Otakon will continue to thrive. And it's what makes me care about Otakon and the staff and the mem-

friends, and family have all asked me: Why do you do it?

"Is it power? Not really, I reply. All of Otakon's important decisions, includ-

rewards for the work have always been the same. There's the pride that comes from being a part of something bigger than yourself. There's the satisfaction that comes from seeing thousands of people come and take part of something you helped build. And there's the joy in seeing those same people have a good time as a result of your efforts. So why do I do it? In the end it boils down to this: corny as it may sound, I do it simply because I love doing it. What more could you ask?"

This year, take some time to celebrate what Otakon means to you. It's Otakon's 10th birthday, so when you are strolling down the BCC halls admiring the colors and sounds of costuming, when you join your laughter to the thousands of others

10 Years of Otakon - 1995 - Otakon 2

25 staffers survived the only four-day Otakon, held at the Scanticon, State College, PA.

- First year to feature a live-action video track
- First year to have a LARP

bers so much."

Despite all the hassles and frustrations of the job, current con chair, Joe Foering, reflects on what makes it all worth it:

"Being Con Chair of Otakon 2003 has been a study in contrasts. For my money, heading up an anime convention is without a doubt the coolest position in anime fandom. But it is also without a doubt the most difficult, most demanding, and most draining position in anime fandom. Between negotiating and signing the contracts with hotels and businesses, keeping all the departments and staffers on the same page, and being the first and last point of contact with everyone from industry CEOs to little Suzie from Poughkeepsie, running an anime con these days is not for the faint of heart. So it begs the question that coworkers,

ing the one that put me in this position, are made by a democratic vote of con staff. What about money? Impossible, I say. We're all volunteers here; heck, our charter says I'm not allowed to get paid for this, even if I wanted to. And fame? Fame is nice, I surmise, but it's not right for me to seek it here. I like to

10 Years of Otakon - 1996 - Otakon 3

35 staff put on Otakon 3 at the Hunt Valley Marriott, Hunt Valley, MD.

- Otakon Doom (a tailored Doom level) was created by staffer Mark Sachs.

think that above all Otakon operates for the benefit of the fans, and not the people who run it. If I try to change that, if I try to use Otakon's fame for my own benefit, Otakon itself is diminished, and so is the experience for the congoer.

"I've worked with Otakon in one capacity or another since it started, and the

watching the humor category of anime music videos, when you meet friends you haven't seen since last Otakon, remember that you are part of a 10-year-old tradition that only gets better with age. Welcome to the family

Ross Baker writes freelance for those in need.

10 Years of Otakon - 1997 - Otakon 4

45 staffers returned to Hunt Valley Marriott, Hunt Valley, MD.

- The first-ever Mystery Anime Theater premiered in 1997.
- Otakon.com was registered.
- The impromptu rave of 1996 became an official Otakon event in 1997.



little gamers

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Memories of Otakon

Editor's Note: Over the years, literally hundreds of volunteers have contributed their time and talents to Otakon. There is, of course, no way that we could possibly include comments from all of them. We hope, however, that this sampling of voices will provide an overview of the rich texture of the Otakon experience in the past 10 years.

Chuck Sandry - Registration

I remember back in '95, I think, I was guarding the entrance to the Dealers' Room when an unassuming Japanese fellow with an Olympus camera wandered up. I told him the Dealers' Room was closed, when a pack of voiced screamed, "LET HIM IN! IT'S OKADA!" - our guest of honor that year. I hurriedly bowed and opened the door. I later got his autograph in the con book, which I still have.

Mylan Vaugeois, gofer ops staff

Well, I have a little anecdote regarding my first Otakon ever. It was the 2001 year, I believe. I had arrived a day early with a friend from the SF/anime club, reserving the hotel rooms so that the other club members would have everything ready when they arrived late that night

or early the next morning. While waiting for them, we were going back and forth in the hallway, and bumped into

know what to do. It sucks I can only be here for Friday. Guess I'll just curl up in a chair until the con starts. ... What

10 Years of Otakon - 1998 - Otakon 5

Amid several fire alarms, 60 staffers persevered through Otakon 5, Hyatt Regency, Arlington, VA.

- This was the last year Otakon was held in an ordinary hotel.
- The three states Otakon has been held in are Maryland, Pennsylvania, and Virginia.
- This was the year that every membership badge had a female character on it.

other otaku that were staying in the same hotel. They were waiting for a friend of theirs to arrive from London (!) and in the meantime were putting finishing touches on their costumes. It was great to sit on the hallway floor, talking and watching the costume be finished. We met their other friends when they arrived, and the next day all took pictures of each others' costumes when we were getting ready for the convention.

That is what I loved best about the convention. You're able to meet total strangers, get along and be friends for a few days. It's a very friendly atmosphere, one where everyone knows about anime.

badge do I want? "Fushigi Yuugi" - I've heard a lot about it and the name is really really cool. Nice picture, too. ... "Otaku no Video." I've heard about this. OMG this is hilarious!!! ... "Ippongi Bang" ... wow... that name is so cool. I wish I could see the concert. ... A room full of anime merchandise... that's... so... beautiful..... Damn. Time to go. I should come back next year.

Wow... not many memories at all. That stinks. Oh well. I do remember the warm wood paneling on the Hunt Valley whatever it was. And a line stretching up the escalator.

My next Otakon was a whole different story...

Alex Lehman, Otakon staffer

Hmm. I got here real early to try to be a gofer. But I'm not sure what a gofer is. Someone said I could get in for free and get a free T-shirt if I did it. Don't

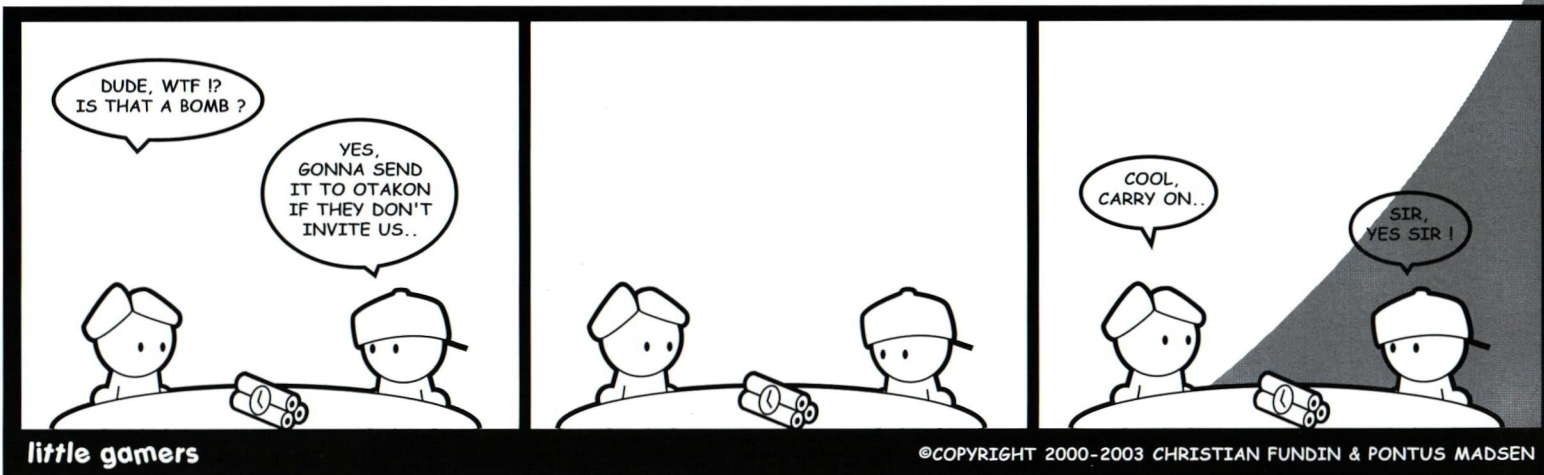
Rebecca Roach Opening Ceremonies staff

Otakon 1998 was my first anime convention. That year, Otakon was at the Hyatt Regency in Crystal City, and I was very green regarding anime fan-

10 Years of Otakon - 1999 - Otakon 6

80 staffers got an aerobic workout in the spacious BCC, Baltimore, MD.

- Otakon was held at the BCC for the first time.
- In 1999, Japanese guest Yoko Kanno started the string of musical guests at Otakon.



.. celebrate 10 years ..

dom. I spent my entire time in wide-eyed awe. A huge hotel packed with anime fandom. I never knew so many people liked anime. I was so overwhelmed by the merchandise in the dealer's room I didn't know what to buy. I love costumes and costuming and was so sad that I only

can't remember which one).

All in all, I have seen the con grow from 518 people my first year to just over 13,000 this past year. We have run in two different states in multiple locations - Days Inn, State College; Scanticon, State

2001 - Samuri Showdown

2002 - Attack of the Supermonsters

2003 - ???? (not telling!!!!)

And a funny story associated with that is this: Jon Kilgannon's mother (Jon is the producer, director, Tom Servo and one of the writers of MAT3K), knowing that Jon was into anime and being supportive of this, gave to Jon the "Final Fantasy" box set "Legend of the Crystals" as a Christmas gift in 1999. Note the film shown in 2000. It was the first tape of the two-tape set. We told her that her gift was greatly appreciated. We just did not tell her why or how for a few years.

10 Years of Otakon - 2000 - Otakon 7

80 staffers got an aerobic workout in the spacious BCC, Baltimore, MD.

- Bôa gave a concert at Otakon 7.

had one roll of film to capture cosplayers; at the time I didn't know they were called that. Otakon submerged me in a sea of anime fandom, and I loved it. After bathing in fandom for three days, I had to have more. Thank you, Otakon, for showing me fandom and making me the involved con-hopping otaku I am today.

Ivy Kilgannon

Former vice con chair

Currently on registration staff

I joined Otakon in 1995, a year with many firsts. It was the first (and last) four-day Otakon. It was the first (and last) 24-hour Otakon. It was the first year we did a LARP.

A funny story associated with that: Matt Smith, who was an attendee at the time, played an anime character with an orbital laser platform. He went around the entire weekend stating in a firm, loud voice "I am placing a mirror here." Then at the final wrap meeting for the LARP he triggered said laser platform and killed all the other PCs. No one, at any point, had asked him what he was doing, even though he was playing a bad guy (no, I

College; Hunt Valley Inn in Hunt Valley, Maryland; the Crystal City Hyatt and now the BCC since 1999.

I think one of the most memorable cons for me was the first year we were in the BCC when we had a room block in the

10 Years of Otakon - 2001 - Otakon 8

180 staff, at the BCC again.

- This was the first year for Otachan, the children's programming track.
- Otakon took place despite the late night "explosions" in downtown Baltimore.

Sheraton. There was a fire in the kitchen and half the hotel was evacuated in the middle of the night. But not everyone. So tell me where the sense was in that? I was not evacuated. I found out the next morning that I could have died. That was the only year we had a room block in the Sheraton, come to think of it.

Another major event for the con is MAT3K. MAT3K started in 1997. Here's a list of the anime used over the years.

1997 - MD Geist

1998 - Battle Arena Toshindin

1999 - Lensmen

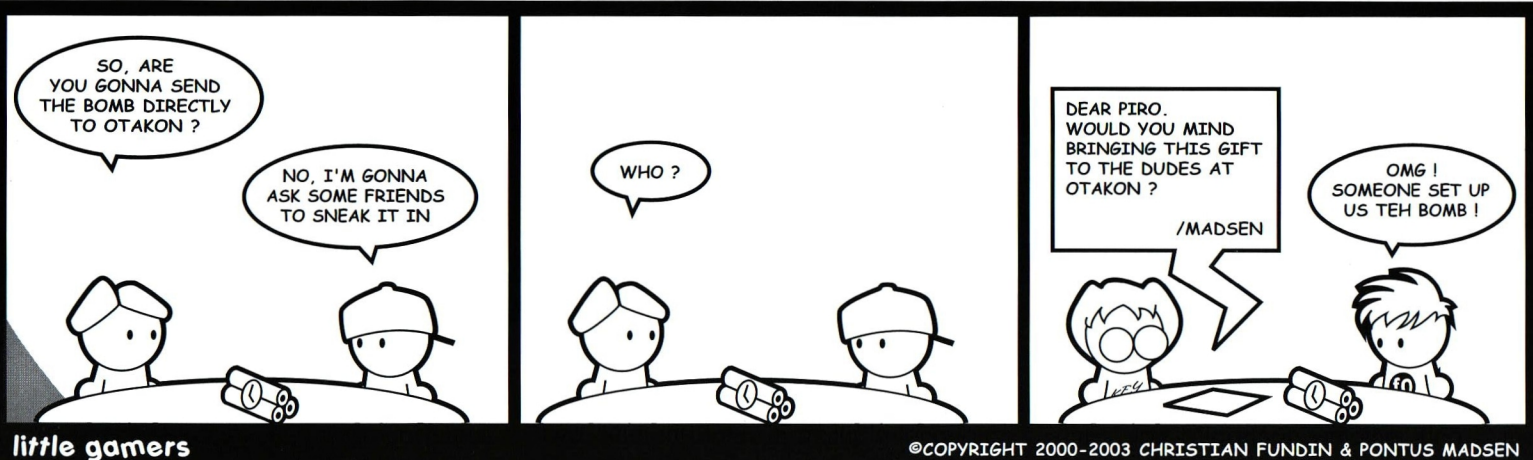
2000 - Final Fantasy

The Four Fathers

"Nothing great was ever achieved without enthusiasm." - Emerson

Mitch Hagmaier

The thing that became Otakon started very small, as a expression of discontent, of superiority, of desire: "We can do better than that." Better than what? Oh, never mind, never mind. The anger was small and soon forgotten. The ambition that grew out of it was greater and finer than any temporary snit or spasm. That ambition was the collectivization of eccentric individuality, the gregarious gathering of unsocialized, fannish humanity.



It was a calling of the tribes from a mass of unclassified, untribalized, mankind. Otakon was from the very first a project of unbounded egotism, of giddy, self-hypnotizing nonsense. I like to think that it played its own mad part in calling into being the American otaku zoku, the new nations of fandom. That is not to say that fandom of any brand or persuasion was created by a single East Coast convention, but that the existence and enthusiasm of this convention spread wildly the seeds with geekish abandon, that it spread the germinating, wonderful, fruitful obsessions across fresh and near-virgin wildernesses of mere mundanity.

I proudly say that we were con artists, and that Otakon was the greatest con we ever pulled over on collective humanity.

*Mitch Hagmaier
one of the Four Fathers*

Todd Dissinger

Otakon is basically the story of a bunch of guys who made something big and lasting happen in between fansubbing sessions, computer gaming and tape

year after year out of the Hunt Valley Inn forever. It never came into my mind that we would be breathing down Expo's neck at any point. But that is all part of the magic. And I am proud and thankful that I was a part of it.

*- Todd Dissinger
one of the Four Fathers*

Bill Johnston

It was time for a con on the east coast, and we were at that stage in fandom where we wanted to do something. So when we saw someone else doing a minicon (Chibicon) that we felt wasn't good enough, we stepped in and did it better. The fact that the membership numbers were large enough to keep us afloat is the proof that we did what people wanted us to do.

We have tried to be responsive. The events that were the most crowded were the ones that got bigger rooms the next year. We really tried to live the ideal that, since we didn't get to enjoy the con, we should let the people enjoying it decide Otakon's priorities and emphasis. The



and legitimate import goods (now you can find anything online). I don't know where Otakon goes from here, but the current leadership has ideas and, more importantly, you the membership should have ideas about you want Otakon to become. So send in those suggestions and make the con what you want it to be!

*Bill Johnston
one of the Four Fathers*

David Christopher Asher

If you had asked 10 years ago when we first founded Otakon if it would one day become the con that it has, I would probably have been the only one who answered "yes." Of the founding four, I've always been the one with the biggest ambitions - sometimes too big. Creating the biggest, best anime con has always been my ideal, and is the principle on which Otakon was founded. "We can do better than that" wasn't just idle criticism, it was words we lived by.

I guess the one thing I do find surprising is how much of an impact Otakon has had on society at large. It always pleases me when I'm out somewhere and I see someone wearing an Otakon t-shirt. Or when my mom told me one of her co-workers has been taking their kids to Otakon every year. We've even managed to have a videogame character named after us. Finding "Otakon" where you least expect just gives me a warm fuzzy. They say everyone gets their 15 minutes of fame, and I guess Otakon is mine.

*David Christopher Asher
one of the Four Fathers*

10 Years of Otakon - 2002 - Otakon 9

285 staff and the entire BCC to ourselves!

- New this year were a 35 mm video track and a fan parody video track.
- Otakon has its first female con chair, "Cousin" Sue Monroe.
- TCGs joined the ranks of those who work behind the scenes for Otakon.

duplicating. It was born of necessity at a time when there was pretty much nothing on this coast and a bunch of rabid fanatics with more enthusiasm than you could ever imagine decided to "just do it." When you look at the cast of characters involved, there is no way this ever should have come about. On paper this was a 100 to one shot. But we had the elements: youthful enthusiasm out the ying-yang, brains that could envision beyond the scope of mortal men and more luck than anybody alive. The stars were all in alignment, the time was right and Lady Luck was in a very charitable mood.

It never ceases to amaze me how the con has survived and flourished far beyond what I ever expected. I figured Otakon would get a cult following and just run

fans didn't let us down, either. Like when we asked in the first survey whether we should remove all fansubs from the con so we could get permission to show Viz products, and the membership said to show the fansubs. Viz caught wind of that survey, and changed their policies so we could do both.

Why are we, "The Four Fathers," less involved than we used to be? I guess it's because our original priorities have become dated. Video rooms were important so people could see anime they couldn't see otherwise (and now people can see it elsewhere). The Dealers Room was important because of the scarcity of domestic

10 Years of Otakon - 2003 - Otakon 10

Lots of staff, and the entire BCC...

- Thursday materials pickup for pre-registered members.
- Otaku Idol is new this year.

Otaku Guide to Dating

Hiroko-Chan's Wistful Advice for the Lovelorn

By Susan Monroe

Otakon, filled with men and women who have similar interests, has to be the greatest dating pool in the world! So, how to dive in?

First, let's define dating. Dating someone at Otakon does not mean that you'll marry and spend the rest of your lives together bringing up anime children like Chibiusa, Ed or (heaven forbid) Shin Chan. Dating is a way to get to know someone else. It is not an immediate commitment, it's not spouse searching, it's not instant sex. It's a chance to have fun and spend time with someone who has similar interests, and to expand your horizons, as well.

You won't go from acquaintance to married couple over the course of the weekend, not seriously (cosplay weddings don't count). You'll be redefining as you go along, acquaintance to friend, maybe to something more.

Relationships start with attraction, whether it's physical, emotional, or that certain someone who has captured your attention with his clever wit or courtly ways. Attraction starts with appearance, whether we want to admit it or not.

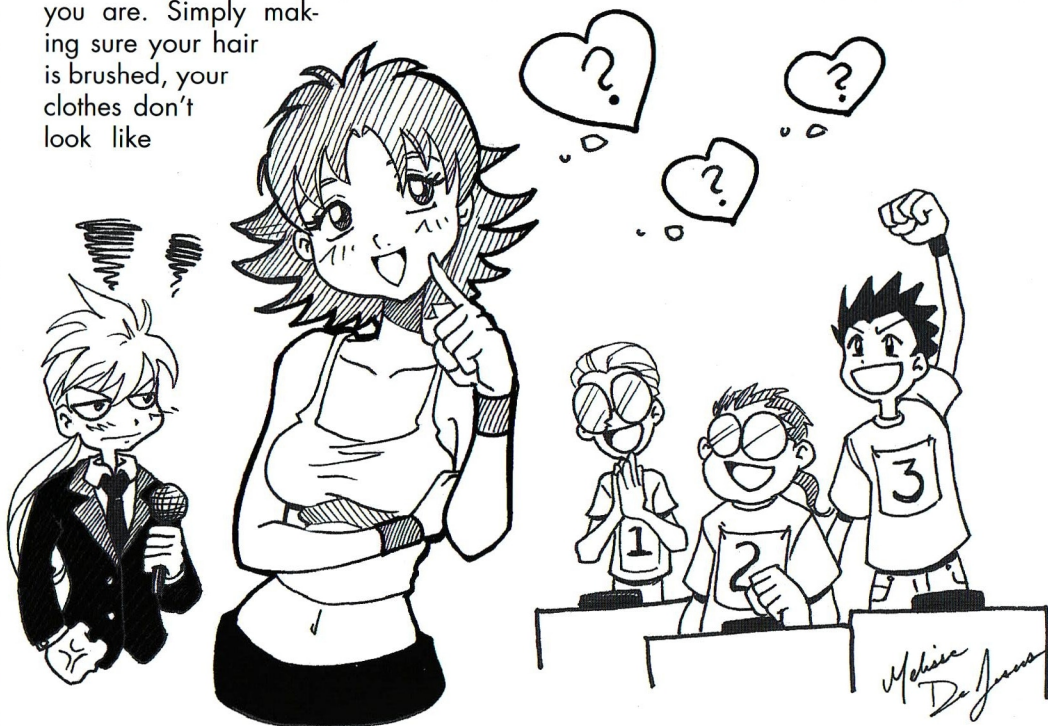
Appearance is important, or at least understanding some basic concepts. Not all women look like Naga or Lynn Minmei. Not all men are built like Tamahome or Guts from "Berserk." This is a good thing, all in all. Otaku come in all shapes and sizes: thin, thick, extra chunky, tall, short and in between, dark, light, bald or resembling a mountain man. It truly

is what's inside that counts. Remember those anime where the beautiful woman explodes in a flurry of tentacles reaching for the occasional passerby, or conceals an interesting set of teeth? No, I'm not saying that life is like "Wandering Kid," but truly, you cannot judge a DVD by the cover.

When I say looks are important, I don't mean excessive beauty, but instead, respect for yourself. Taking care of your appearance shows that you value who you are. Simply making sure your hair is brushed, your clothes don't look like

you've slept in them, and you don't have the legendary Otaku Funk swirling about you will go a long way towards keeping that interesting person sitting next to you at the showing of "The Last Exile."

After attraction, interaction is the key. How do you start a conversation or meet someone? Interpersonal relationships are about developing trust and risking rejection and hurt through avenues of exposure. I'm not talking about the hentai version of exposure.



So what does exposure mean?

It means establishing common interests (you both want to date Kenshin is not usually a good common interest for a physical or romantic relationship). Do you like anime? Cosplaying? Even if you both like to cosplay the same character, it doesn't preclude a relationship. You'll have tons of design elements to discuss...

Model building? Video gaming? And just a short hint, girls and guys, don't lose to make someone like you. On the other hand, don't make it a point to grind your potential date into the ground... that's not wise.

Line sitting? This standard Otakon (and any anime convention) sport is a great place to talk to people and meet possible dates. Let's face it, we are social animals, and we talk when we get together.

What do you and the other person have in common? Living in the same area is good (Long distance is hard on relationships, even in these times of the Internet). Do you like the same shows, the same characters or the same genres? Do you like the same aspects of fandom?

You learn all this by listening, a skill important in other aspects of life, and by asking questions. Speak clearly and audibly. Share control of the conversation and listen. Don't monopolize and do all of the talking.

Ask open-ended questions such as, "What was your first anime?" or "Neat Sailor Moon Costume! What drew you to that series?" or "So, what do you think of Disney?" You do not have to be interested in the subject to ask and find out more about the other person, but don't be fake either. If "Ultraman" gives you gall stones, don't pretend to like it.

Eye contact is good, but don't stare without blinking at parts of their body

or costume, or lack thereof. Respect personal space of other people (18 inches of personal space on average).

If you want people to talk to you, first of all, don't be self-censoring! You are someone that others would want to talk to. You never know until you converse if someone will be interested in the same things you are. Granted, you don't want to praise "Kite" (an anime filled with sexual abuse of children) to an elementary school teacher. Use common sense.

Keep in mind, too, that the more people you ask out, the more you increase your chance of getting that date. Girls, I am talking to you, too. Don't expect guys to ask you out. It's hard to take that first step - you are always worried about rejection - but put yourself in the guy's place. They're brought up with the expectation that they'll have a magic knowledge of how to get a date when they reach a certain age. There is no magic knowledge. It's hit and miss. How do I know? I know because I didn't wait around. I got asked out, but the ones I wanted to date weren't the ones asking. I had a good time with my dates, but I decided to take the initiative. Asking someone out is a little scary, but after a while I found the right person to spend my time with.

What if it's not someone you are interested in getting more serious with, if you truly do not care to continue with the whole thing? If you chat up someone and they tell you they have to get an emergency tonsillectomy, then they do not wish to continue the conversation. Accept this, and respect it. Do not bash the person or cut them down afterwards in describing them to your friends. Really. Never criticize someone behind their back. It will come back to haunt you, and what is it saying about you as a person?

If you find that the person is not someone you want to date, here are some unhelpful exit strategies suggested by people

who were reading over my shoulder.

Feign death. Feign seizure. Tearfully confess that you are really looking for someone who has multiple useful tentacles, although this could backfire.

In the end, there's always honesty. Honesty is good and can't be as devastating to you as lying. "Well, I'm going to head off to see the fabulous Otakon Game Show (or whatever you want to see) now. See you around!" Keep in mind that being honest is different from being cruel, hurtful, and cutting. Tact is never out of place in the otaku dating world.

And remember this. No means no! It does not mean "try again harder" or "try again later."

Finally, I can hear you saying, "Where in Otakon do I go on a date?"

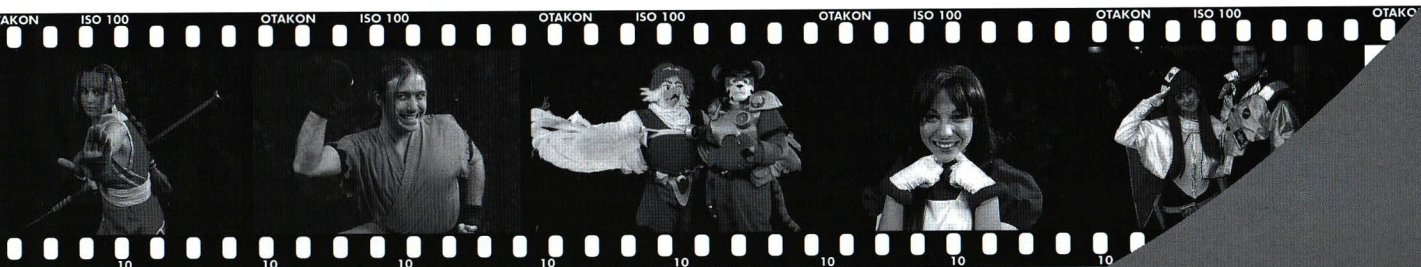
The possibilities are endless!

Aside from asking if the person wants to get a bite to eat at the Inner Harbor, the Burger King or the sushi bar up the street, you could just get a picnic lunch together and eat on the balcony of the BCC or in one of the lobbies by those boat models.

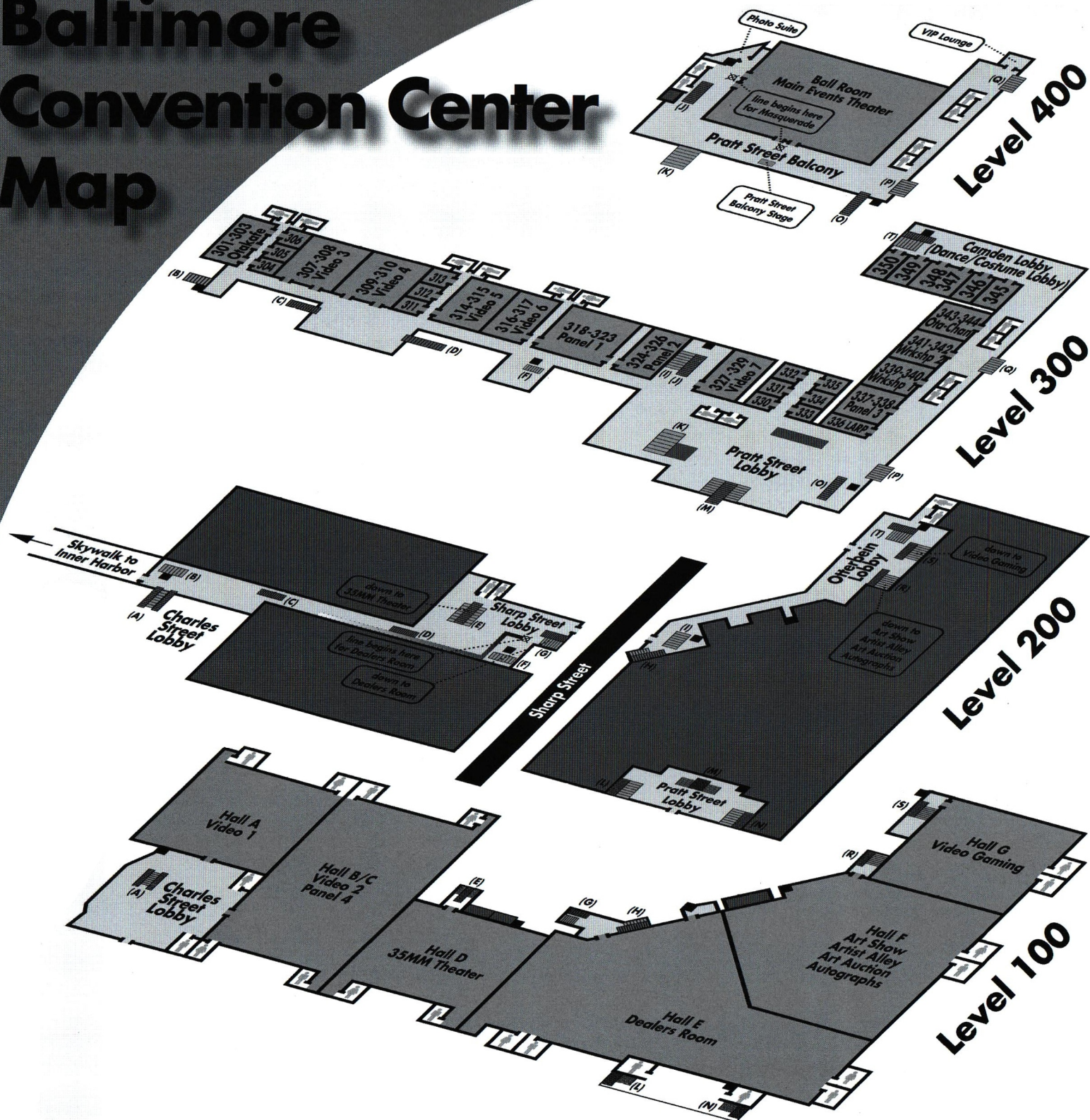
There's a showing of "Otaku no Video" on soon, and you heard that it's where Otakon's mascot got her name. Perhaps your new acquaintance would like to see it with you?

Maybe I'll see you there with my date, the last one I asked out, and the one I married!

Cousin Sue has been with Otakon since 1995, and had the honor to be co-chair in 2002, but does anybody actually know what she looks like? Well, like your cousin, I suppose.



Baltimore Convention Center Map

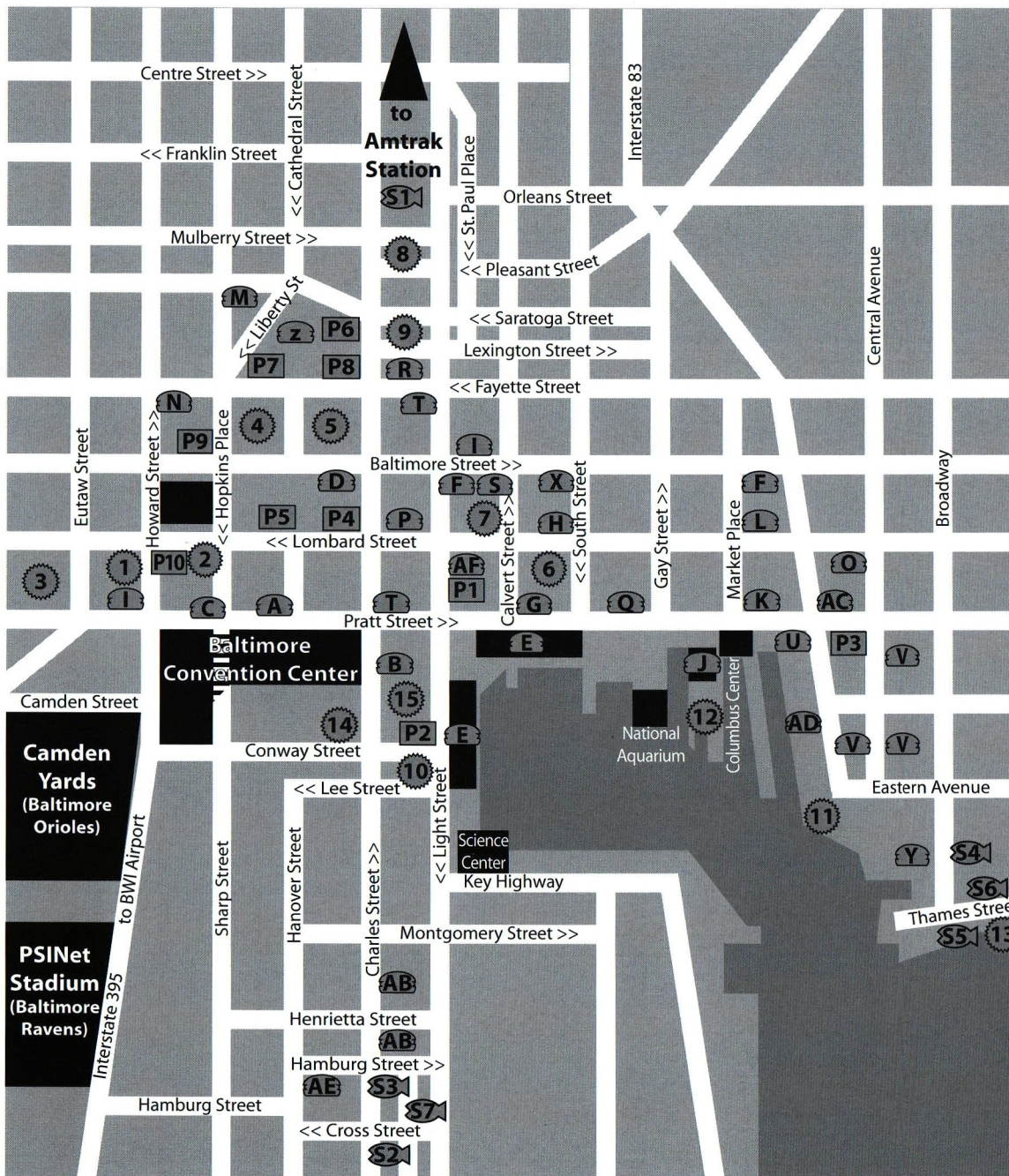


Hall A Video 1
 Hall B/C Video 2 / Panel 4
 Hall D 35MM Theater
 Hall E Dealers Room
 Hall F Art Show, Artists' Alley,
 Art Auction, Autographs
 Hall G Video Gaming
 Ball Room Main Events Theater
 301-303 OtaKafe(Karaoke)
 307-308 Video 3

309-310 Video 4
 314-315 Video 5
 316-317 Video 6
 318-323 Panel 1
 324-326 Panel 2
 327-329 Video 7
 330 Con Ops & Info Desk
 331 Gopher Operations
 333 Event Staff
 336 LARP

337-338 Panel 3
 339-340 Workshop 1
 341-342 Workshop 2
 343-344 OtaChan
 345 Men's Changing Room
 346 Women's Changing Room
 347-348 Aux. Dance / Break Room
 349 Autographs 1
 350 Autographs 2

Beyond the BCC



Food

- A Nations Bank Building
- B AT&T Bldg
- C Wharf Rat
- D Taco Bell
- E Harbor Place
- F McDonalds
- G The Gallery
- H Nicks/Uncle Lees
- I Song's Deli
- J Power Plant
- K Fuddrucker's/Out to Lunch
- L Baja Beach Club
- M Liberty Street
- N Crazy Creek
- O "Cornbeef Row"
- P Paolino's Deli/Harbor Liquors
- Q Chesapeake Bagel Bakery
- R Burger King
- S Rite Aid
- T Drug Stores
- U Purple Orchid
- V Little Italy
- X Primo Deli
- Y Fells Point Restaurant/Bar District
- Z Lexington Market
- AA Max's at Camden Yards
- AB Federal Hill
- AC DeGoen's Grill
- AD James Joyce
- AE Banjara
- AF Cafe Bombay

Hotel

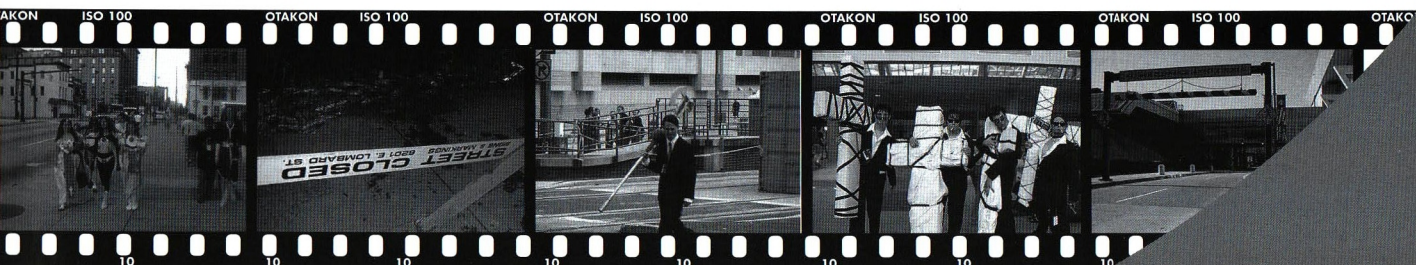
- 1 Holiday Inn - Inner Harbor
- 2 Days Inn - Inner Harbor
- 3 Balt. Marriott Inner Harbor
- 4 Wyndham Inner Harbor
- 5 The Radisson
- 6 Renaissance Harbor Place
- 7 The Brookshire Inner Harbor
- 8 The Tremont Suite
- 9 Tremont Plaza
- 10 The Harbor Court
- 11 Marriott Waterfront/Courtyard
- 12 Pier 5 Hotel
- 13 The Inn at Henderson's Wharf
- 14 Sheraton Inner Harbor
- 15 Hyatt Regency Baltimore

Parking

- P1 Light and Lombard
- P2 Charles and Conway
- P3 Charles St. Between Baltimore and Lon
- P4 Corner of Charles and Lombard
- P5 Lombard and Hanover
- P6 Charles St. Between Fayette and Sara
- P7 Liberty and Fayette
- P8 Charles and Fayette
- P9 Baltimore St. between Hopkins and Hc
- P10 Lombard and Howard
- P11 Pier 5 Parking

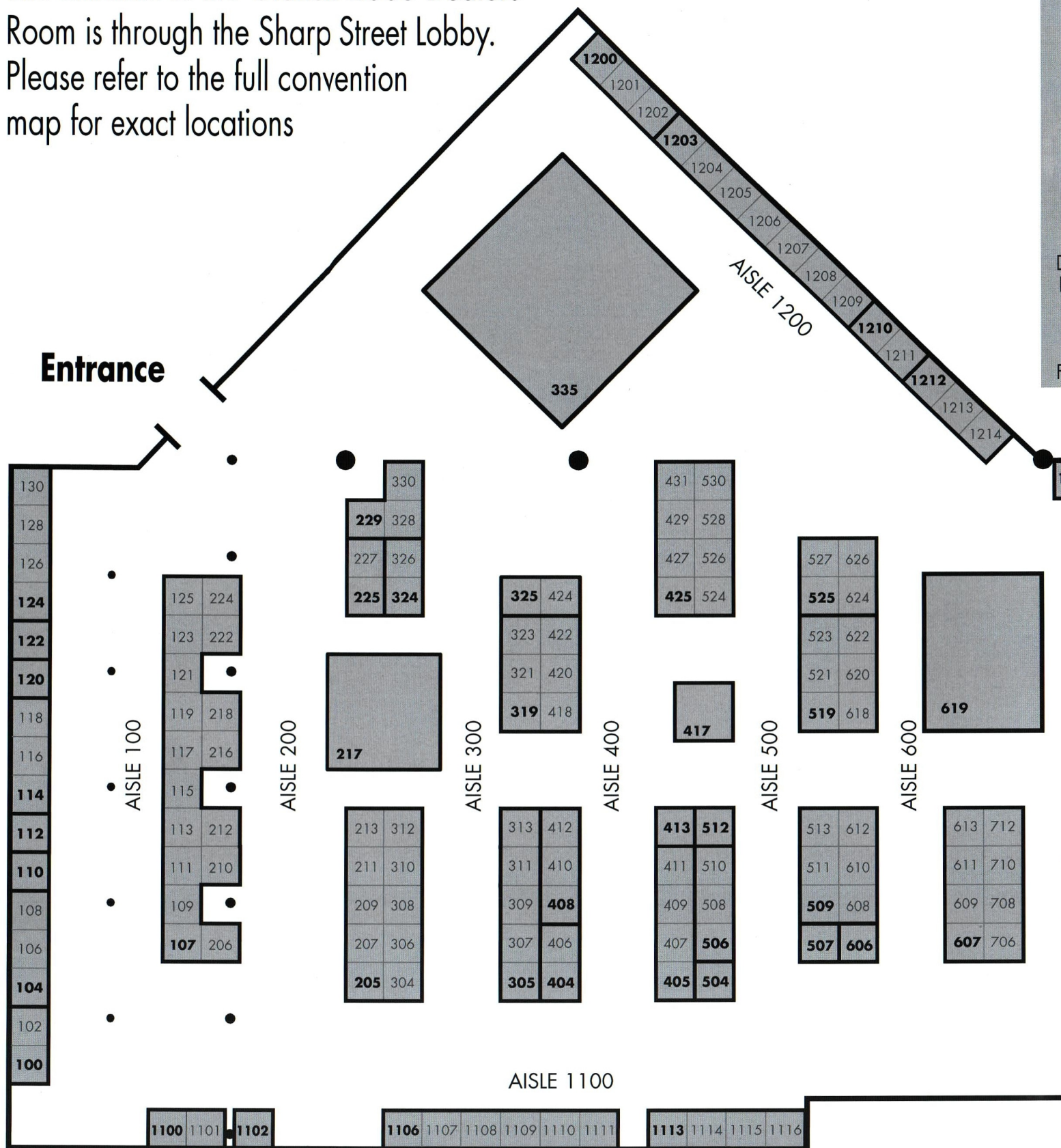
Sushi

- S1 Kawasaki
- S2 Matsuri
- S3 Nichiban/Nick's Seafood, Sushi & Ra
- S4 Asahi Sushi
- S5 Kawasaki Cafe
- S6 John Steven Ltd.
- S7 Kiku Sushi
- Z Shogun Restaurant



Dealers Room Map

The entrance to the Otakon 2003 Dealers Room is through the Sharp Street Lobby. Please refer to the full convention map for exact locations



Special Event Listing

Otakurave DJ Writeups

DJTG (www.dj-tg.com) will don his trademark light-up alien and will offer giveaways and a special treat for those able to spot him at Otakon. **Harry**, from **House of Anime**, will grace our floors with awesome tunes. **Joel Chandler** returns, so check him out. **Chris Johnson** (www.JustTwo.com) will take you on a musical journey. **Sin** (www.kidzthatgroove.com) is back for a fourth time. **DJ/Producer Toni Moradi** (www.dtf-productions.com/) shares an audio-adrenaline rush of epic and euphoric tunes. **Toni Con-tino** returns to rock the house.

Newest additions to our DJ Entourage:

Chris Nemcosky (aka: **DJ ChronoXaos**) (<http://www.cs.brown.edu/people/cnemcosk/>), for the third time serves up melodic, high-energy trance.

Mike Beargie (aka: **DJ Maiku**), takes time from his DJ Home, Club Metropolis in the Cleveland Flats, to make his first appearance, putting together rare anime mixes and Japanese songs.

Joe Kopasek

(www.kidzthatgroove.com) plays some of the most rockin' breaks around.

John Thompson

(aka: **DJ Empath**) provides an excellent moving sensation.

And don't miss **SEF MACHI!! (Super Euro Flash)**. From the clubs of Tokyo, straight to Otakon! An hour and a half of Super Eurobeat and HI NRG music hosted by the Eurosummit team, including a non-stop SEB mix, Special Performance, Parapara lesson and introduction to Super Eurobeat club nights!

Please see the Pocket Guide schedule for DJ performance times.

Otchan Events

Face Painting (ages 2-up) – Come by and become a walking piece of art. Face painting designs by request and face paint is of all natural materials. For ingredients or any other question, stop by.

Fukiwarai (ages 2-up) – Ever try to make a face blind-folded? Stop by and see what you can do to a face pin-the-tail-on-the-donkey style. Prizes handed out to all that participate.

Hang Koi (ages 1-up) – Japan's symbol for children, the koi. Stop by and create your own colorful fishy.

Headbands (ages 5-up) – Express the martial arts master in you; using Japanese characters, let your imagination soar.

Karuta (ages 4-up) – Come and win prizes by matching Japanese proverbs with silly pictures.

Paper Lanterns (ages 2-up) – Well, maybe not workable lanterns, but stop on by and design your own masterpiece.

Paper Making (all ages) – Are you up to the challenge of making your own paper? We think you are! Stop by to see how easy it can be.

Origami – Once again, we will create every thing from cute fishies to flower vases. Age range determined by projects occurring or requested.

Washi Eggs (all ages) – Come design your own decorative egg. It may not be the real washi eggs, but fun will still be had. Instruction on how to make real washi eggs will be handed out.

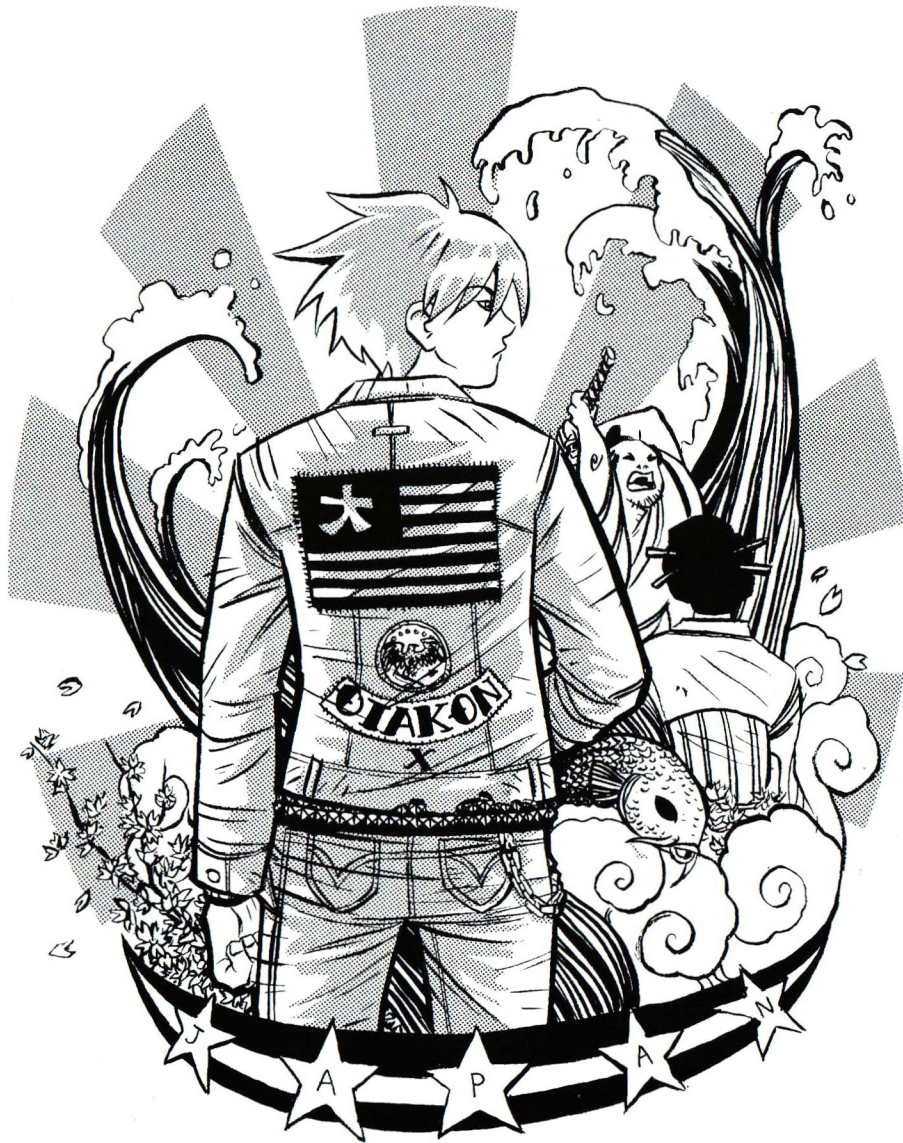
Please see the Pocket Guide schedule for times.

Game Room Tournament Titles

- **DDR MAX2**
Dance Dance Revolution 7th Mix
- **Soul Calibur 2**
- **Guilty Gear XX**
- **Virtua Fighter 4 Evolution**
- **Super Smash Brothers Melee**
- **Capcom vs SNK 2**
- **Super Puzzle Fighter 2 Turbo**
- **Halo**

Tournament times will be posted throughout the game room.





What's So Japanese about Anime?

By Jill Ricker and Nik Duarte

Most anime fans have a decent understanding about the basics of Japanese culture, even if they've never formally been educated about it. So what is present in anime and manga that is typically Japanese?

It isn't the big eyes and infinitely plastic mouth: Japanese faces don't look like that, and those features are actually derived from early American animation.

It isn't the specific topics covered in anime, for those range from children's stories to the perverse. Sure, there are kimonos, rice, cherry blossoms and schoolgirls in uniform... but even the average American has some idea that these things are typically associated with Japanese culture.

What is so prevalent in anime that you feel like you can understand some of the intricacies of Japanese culture upon immersing yourself in this Japanese import? Storytelling is the answer. Of course, Americans tell stories as well, but we do it in a totally different manner. Japanese storytelling says a lot about their culture. The best way to examine storytelling in anime is to compare anime to Japanese theater. Why? Because Japanese theater and anime employ the same storytelling techniques.

Since not every anime fan is as familiar with traditional Japanese theater as they are with anime, here's a quick introduction to the four traditional types of Japanese theater: Noh, Kyogen, Bunraku and Kabuki.

The oldest forms of Japanese theater are Noh and Kyogen. The two go hand in hand, as Kyogen scenes deliver comedic relief between scenes of a Noh play, as well as explain some of the action. Noh and Kyogen are performed on a bare square stage, with a single entrance point for actors. A simple orchestra of high-pitched flute, drum and tabor accompanies actors. Both forms are highly symbolic, and therefore can be difficult to understand.

The most modern forms of Japanese theater include Bunraku and Kabuki. Bunraku is a highly stylized puppet theater that is completely narrated. Typically, three highly experienced puppeteers are able to work together to make a simple child-size puppet look almost human. Since Bunraku and Kabuki developed at the same time, they borrowed from each other in storytelling techniques and the topics discussed in the plays (mainly scandalous stories such as murder, love suicides, and political intrigue). Kabuki, the most familiar form of Japanese theater to American audiences, consists of stylized face paint, exaggerated movements and, commonly, acrobatics.

So how is anime like Japanese theater? Again, it's in the storytelling. While anime has numerous details, the storytelling is fairly minimalist, relying on symbolism and cultural assumptions to provide depth.

For example, the classically exaggerated faces of anime characters can be easily associated with Japanese theater. While the original idea for the large eyes was taken from Disney style drawings, the continuation of exaggerated mouths, facial expressions, and the ability to tell if the person is good or evil from their face all originate in Kabuki face painting, as well as from the masks from Noh.

You will also find that famous artists, like Hayao Miyazaki ("My Neighbor Totoro," "Princess Mononoke," "Spirited Away") and Rumiko Takahashi ("Lum," "Ranma," "Inu Yasha"), use many characters that

look the same from one series to the next. This is a concept that draws from Noh, where a limited number of masks were used to represent all characters in different plays; only the costumes were different. While this may not be intentional, from our experience Japanese artists are the only ones who reuse character designs for different characters. This recycling allows filmmakers to spend less time on character definition, since they fit a pre-defined mold, as in the Japanese theater.

While a lot of anime soundtracks are experimenting with classical and rock type music, many of the musical accents are also taken from Japanese theater. Possibly the most recognized Japanese sound is the increasing speed of tabor claps, accompanied by a flute and sometimes a singer. Done in almost every samurai anime or when a typically Japanese battle is about to commence, this tension builder has been around since Noh started.

The storytelling is not limited to how the story is told, but what stories are told, as well. Take a look at any high school drama anime (like "Hana Yori Dango," "Kare Kano" or "Great Teacher

Onizuka") and you will see stories of girls getting raped, people getting beaten up every day, and attempted suicides. While it is common knowledge that the Japanese student suicide rate is pretty high, the schools are not nearly as bad as anime would have you believe. This type of exaggeration also draws from Kabuki and Bunraku, whose scandalous stories made them popular. The most common type of story, the love suicide, was actually banned in Japanese theater for some time because its popularity made people think it was common and thus increased the occurrences in reality. This is not to say that this stuff doesn't happen, just not every day.

So what does storytelling have to do with Japanese culture? Japanese culture itself rests on a minimalist foundation. Spoken and written using a minimal set of "words" to convey a message, Japanese often relies on the listener to make assumptions in order to fully understand (for example, there is no plural of anything in Japanese). A person's social obligations within a group are often implied by cultural standards such as work place or dress, without a single word spoken. Essential to Japanese culture and storytelling are

the heavy use of symbolism and cultural understanding in order to make sense of situations that are depicted minimally. As Americans watch anime, they pick up some of these cultural assumptions and symbols, learning as they do to interpret other situations in Japanese culture. It is particularly interesting to watch again (for the umpteenth time) some of your first anime, viewed before becoming a fan, and picking up symbolism and cultural assumptions you could not detect before. So as an anime fan, take your knowledge of Japanese culture and use it to enjoy other unique forms of Japanese entertainment, especially traditional Japanese theater. You'll be amazed at how similar it may be to some of your favorite anime.

A mad scientist by day, and otaku by night, Jill Ricker is the Otakon artist liaison and hangs out in Photo Suite during the convention.

An otaku since the age of 5, Nicolas "Nik" Duarte fulfills his otaku duties as coordinator of the Otakon Photo Suite and writer for NewType USA.

Jill and Nik were just recently engaged, so stop by to congratulate them!

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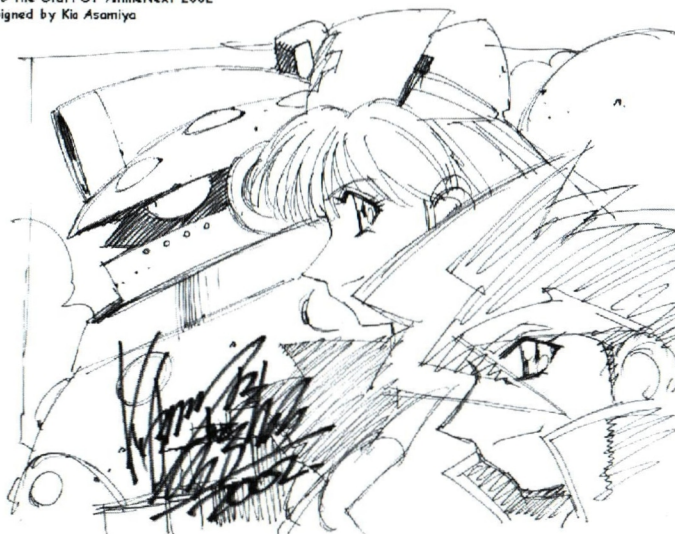
Wayne Grayson

Joey Wheeler, Yu-Gi-Oh!

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To the Staff Of AnimeNext 2002
Signed by Kia Asamiya



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Learning Japanese

By Jessica Gothie



Unless you're fluent already, odds are you've thought about it at least once or twice yourself. For some, idle daydreams are as far as it goes, but almost all anime fans know a few more words than people who don't watch anime.

For many, learning Japanese goes as far as picking up a word here or there, acquiring phrases that can be tossed into conversation when the speaker is among fellow otaku. These bits of Japanese are sometimes specialized terminology used for precise meaning, like "tankoubon." Mostly, though, Japanese in this context works like most slang, as language whose meaning rests largely in defining group membership. If you understand

the slang, you're a group member, but if you give a blank look, you're pegged as a non-member. An example of Japanese serving this function is the fan girl's use of "ne" as a question-forming postposition on an English sentence. For people who are not members of the group, it just seems sort of odd, ne?

Those who watch enough subtitled anime will probably pick up on a few more words, whether or not they want to expand their vocabularies. Watching "Trigun," I picked up "shoukinkubi" (bounty hunter), and, like everyone else who has seen "Gundam Wing" with subtitles, I'm

down with the whole "Omae wo korosu" thing - unfortunately, my real life isn't exciting enough to need either of those phrases on a daily basis.

Once you've moved past people who know fewer than a hundred words of "incidental" Japanese, the crowd thins substantially. However, as might be expected from a group of people as willing to bootstrap themselves to competency as anime fans are, there are still a number of self-taught folks learning Japanese. If you think you'd like to learn Japanese in your spare time, note that it is possible but won't be easy or instantly rewarding, unless you're a heck of a lot better at languages than I am.

If you're just starting out, arm yourself with a dictionary, a grammar or two (there are some handy pocket-sized ones), and a basic book that goes over the kana and simple sentence structure. For my dictionary, I use the freeware program Jwpce by Glenn Rosenthal. Jwpce runs on Microsoft Windows operating systems and can be downloaded from: www.physics.ucla.edu/~groseenth/jwpce.html. In the three years I've used this software, my respect for it has only increased. My understanding of grammar (such as it is) came from "Barron's Japanese Grammar" by Carol and Nobuo Akiyama, which currently falls open at the section on particles. While this may not be the best grammar reference in the world, it's small enough to be highly portable and it worked for me. The basic book that I wound up with was "Japanese For Everyone" by Nagara Susumu, which I found invaluable for deconstructing real sentences and practice working with the kana until I had them down.

Also, if you are interested in pursuing literacy, forget the idea that you can get by with romanized Japanese. Nothing you want to read is in romanji. Manga is not in romanji. Video game documentation is not in romanji. Actual literature is not in romanji. Bulk romanji is only used in textbooks for people who want to learn to speak Japanese without learning to read or write it. If that's your goal, reading

materials and textbooks that are largely in romanji might be worth your time. Otherwise, learn hiragana, katakana, and kanji. It won't kill you. It should take you less than a week to memorize the hiragana and katakana using flash-cards, and you'll pick up the kanji as you go along.

Once you have some reference materials, find yourself some reading material. Since you can't read the language, do not try brand new material unless it has pictures to help you get some meaning out of it. Manga is ideal for this purpose. Other than that, the most valuable advice I ever got, as someone looking into learning to read Japanese, was "Read what you like." Pick something that's important to you. It doesn't matter if you pick something easy or something hard - if you like it, you will read it. Particularly in the beginning, it's important to have something you won't mind spending hours with, because you will be spending hours with it. I'm not kidding about the hours part.

In terms of genre, I have had pretty good luck with action narratives. In the past, I've read sections of "Gensoumaden

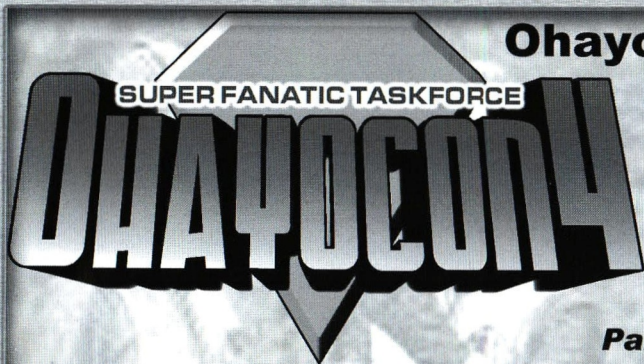
Saiyuki," chunks of the Japanese edition of "Harry Potter and the Philosopher's Stone," bits of "Trigun," and swaths of "Banana Fish." While introspection, philosophy, and soul-searching might be a lot of fun, that sort of stuff is not easy to read when you're just starting out. Straightforward action narratives are easier to read. Of course, if you follow this advice, your first words will reflect your reading material. When I started, the very first kanji I picked up (besides the pronouns "I," "you," and "he" in their various incarnations) were for "korosu" (to kill), "mamoru" (to protect), and "utsu" (to shoot, to fire, like a gun). "Nigeru" (to run away), "tasukeru" (to help), and "hanasu" (to let go) also featured prominently in my list of early kanji, usually appearing as their imperative forms ("nigete," "tasukete," "hanashite").

Ideal beginner reading material has a straightforward plot with clear, expository artwork. This makes the story easy to follow even when you get lost in a tangle of clauses and can't find the predicate. It should have dialogue that's fairly predictable, because it's much easier to read things when you know where the speaker is going with his train of thought.

Aim for something that doesn't have a ton of words per page, because that's overwhelming and you feel like you're not making any progress. However, try to pick something where the dialogue that does exist is grammatical and reasonably formal. Also, get something that is not available in translation. If it's not available in translation, you can't cheat and read it in English.

From there, work on it. Work on reading. Work on your kana and kanji. Work on your grammar. Ganbatte!

When not in the Otakon dealer's room, Jessica Gothie spends far too much of her time squinting at kanji.



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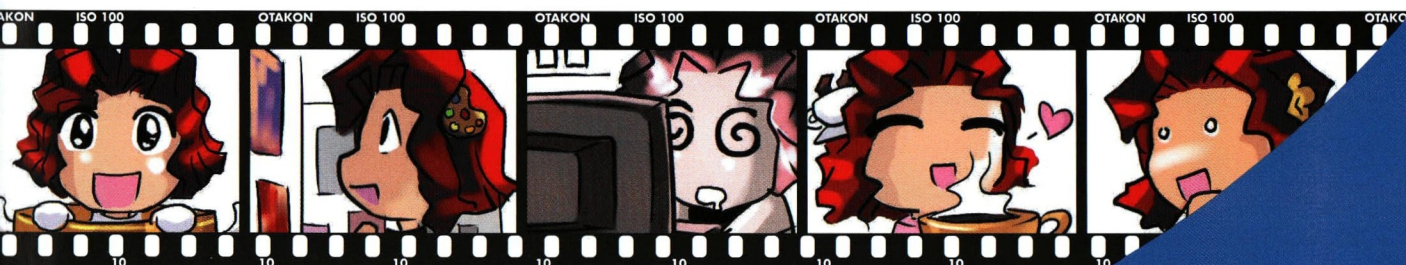
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WWW.OHAYOCON.COM**

Hiroko-chan's Haircut

By Ian Kim

In the spring of 2003, the Otakon mascots underwent a fairly dramatic change.

However, as Hiroko-chan was soon to discover, not all things are amicable to change.



RAISING ANIME



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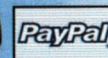
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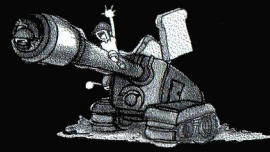
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holding all thats
left of Shoji
Kawamori!!!

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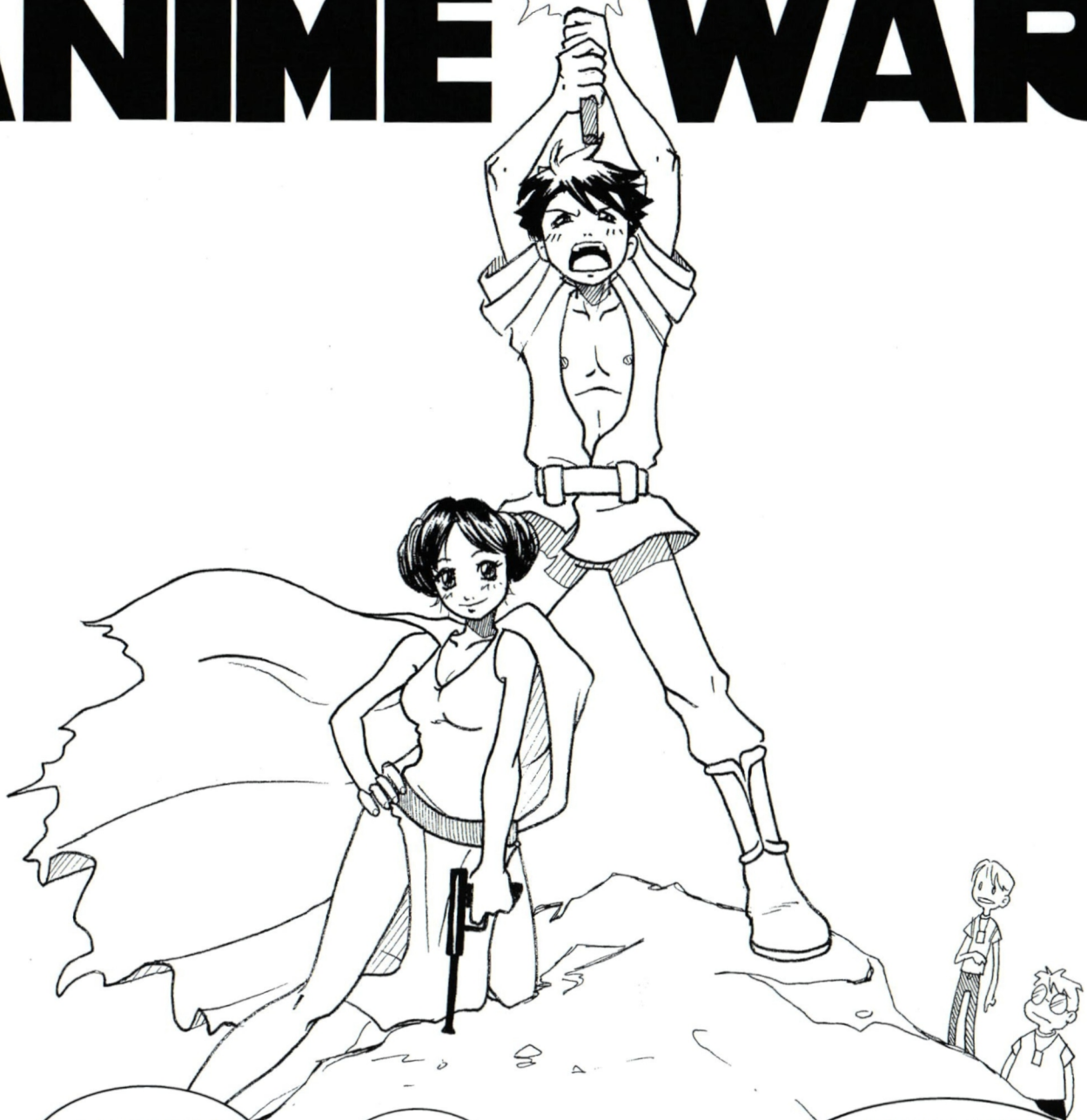
I CANT BELIEVE ITS BEEN TEN YEARS

AH YES.
IT SEEM
LIKE IT WAS
ONLY
YESTERDAY

THATS BECAUSE
YOU'VE ONLY
BEEN AROUND
SINCE 2000.....
.....IDIOT

UH OH..
..YEAH

ANIME WARS



I REMEMBER
THE FIRST
OTAKON!



SING IT,
SIS!

I WAS
ABDUCTED BY
FANBOYS...



...BUT I ESCAPED!
THEN I RESCUED THE CON
FROM THE CLUTCHES OF THE
EMPIRE, ONLY TO FIND OUT
THAT VADER WAS MY
FATHER!





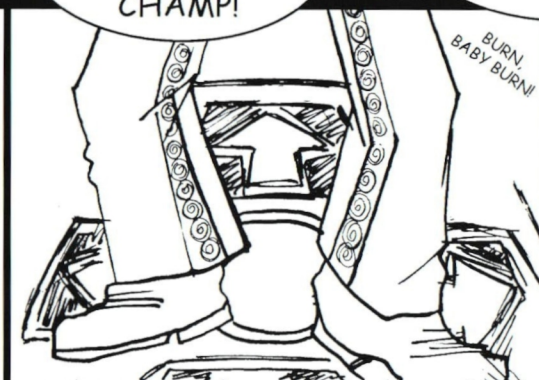
IMPRESSIVE...
BUT THAT'S
NOTHING
COMPAIED
TO MY MAD
SKILLZ.

3 YEARS AGO I
WAS THE DDR
CHAMP!

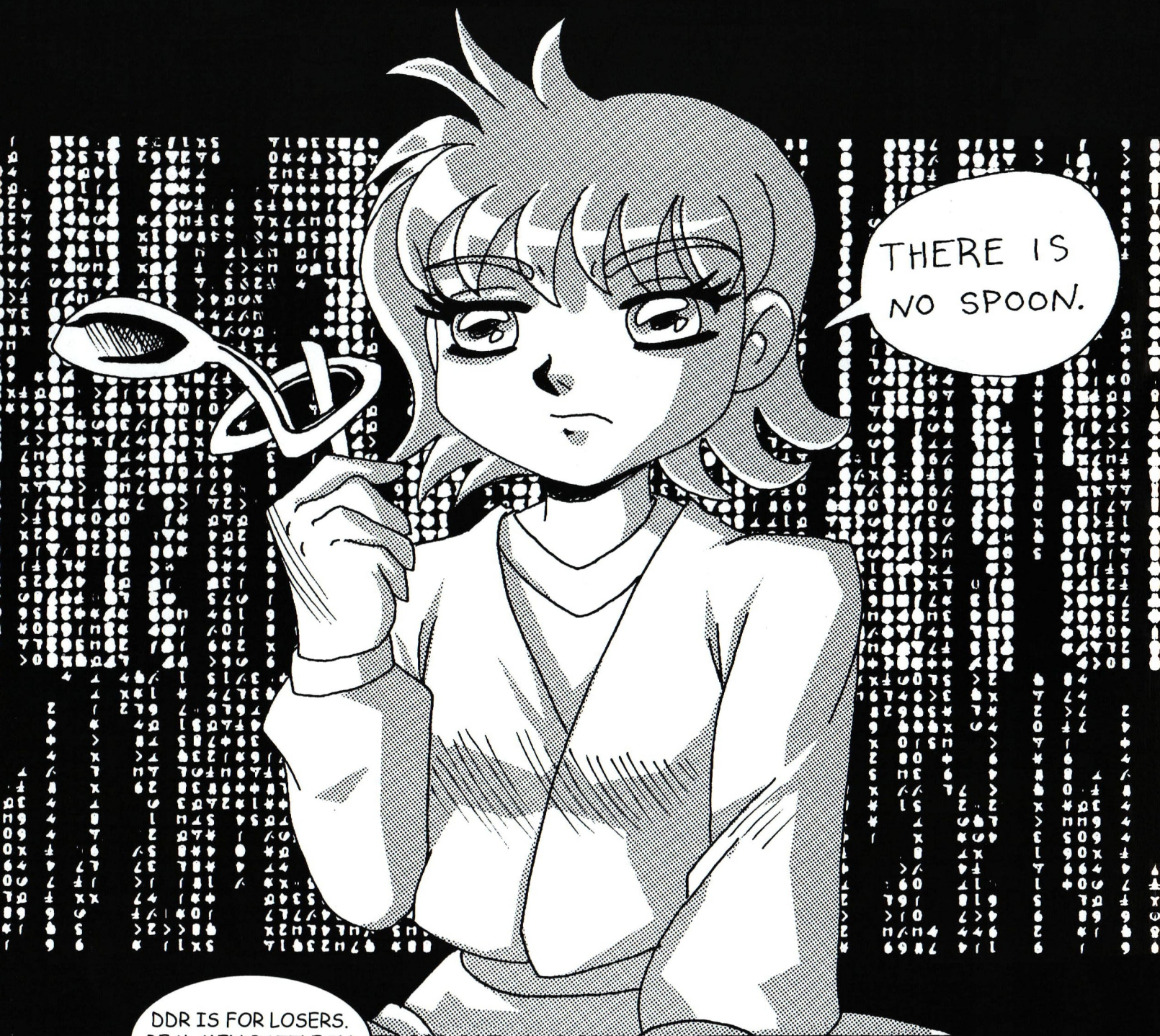
I BLEW
EVERYONE AWAY
WITH MY FANCY
FOOTWORK!



STUPID
SKILLZ IS
MORE LIKE
IT...



YOU ARE NO
BROTHER OF MINE...



THERE IS
NO SPOON.

DDR IS FOR LOSERS.
REAL MEN BATTLE IN
THE VIDEO GAME
ROOM!

YOU'VE NEVER EVEN
WON A TOURNAMENT!



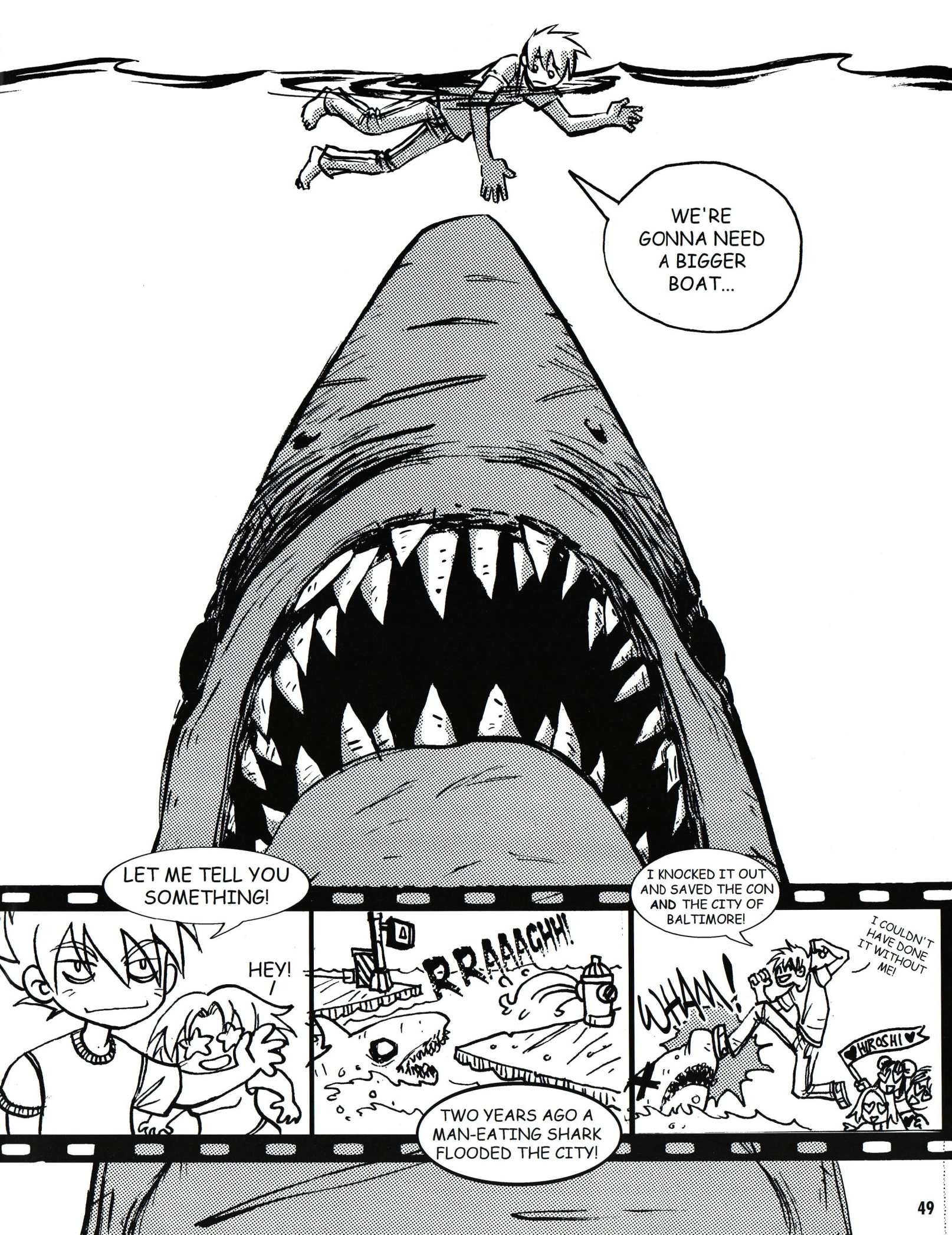
ONE YEAR THE
GAMES TOOK OVER.
I HAD TO UPLOAD
MYSELF INTO THE
SYSTEM!



ARO
7-5/03



IT WASN'T UNTIL I BEAT
THE FINAL BOSS THAT
THE TOURNAMENT COULD
CONTINUE.



WE'RE
GONNA NEED
A BIGGER
BOAT...

LET ME TELL YOU
SOMETHING!

HEY!

RRRAAGH!!

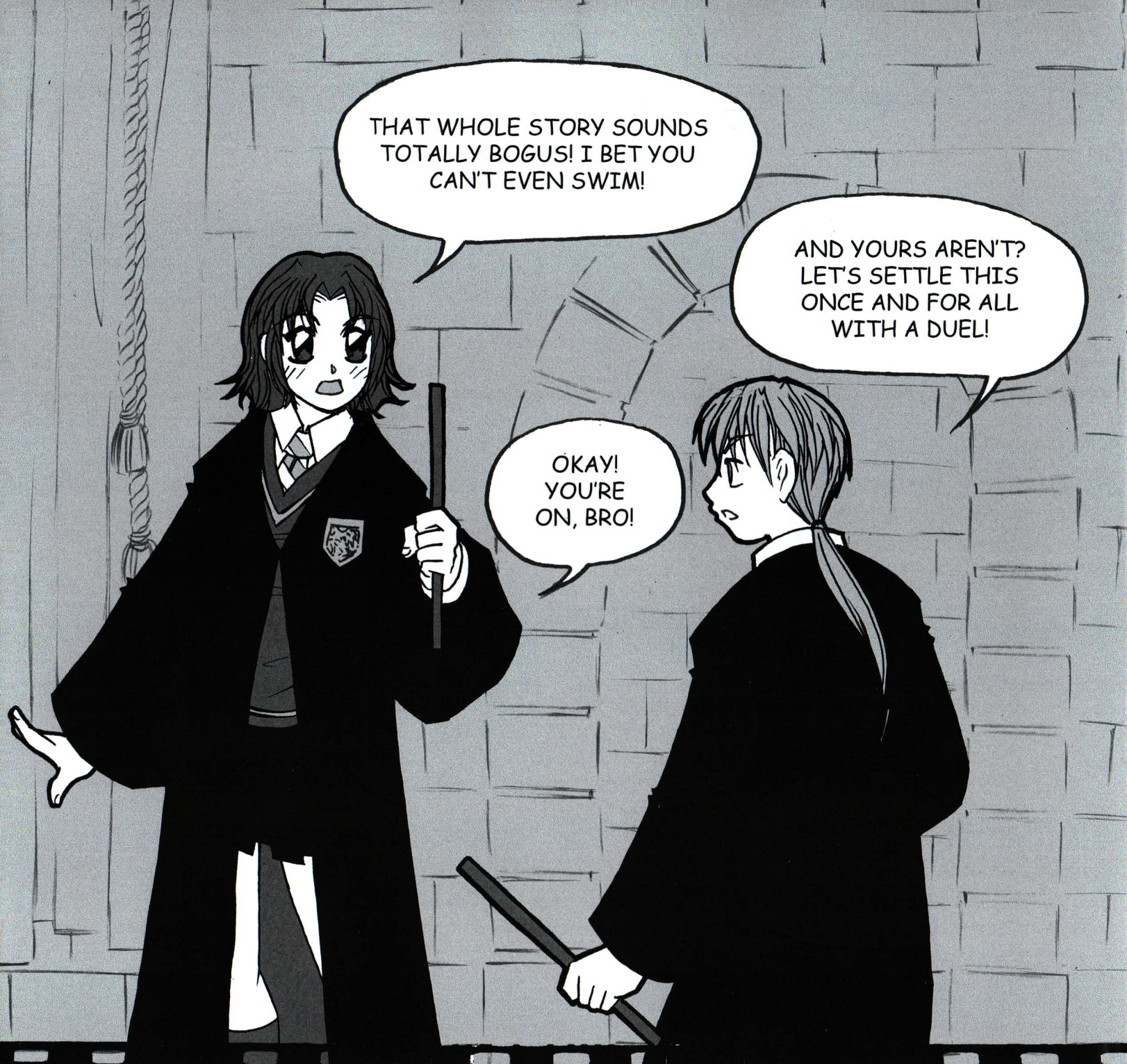
TWO YEARS AGO A
MAN-EATING SHARK
FLOODED THE CITY!

I KNOCKED IT OUT
AND SAVED THE CON
AND THE CITY OF
BALTIMORE!

WHAM!

I COULDN'T
HAVE DONE
IT WITHOUT
ME!

HIROSHI ♡



THAT WHOLE STORY SOUNDS
TOTALLY BOGUS! I BET YOU
CAN'T EVEN SWIM!

AND YOURS AREN'T?
LET'S SETTLE THIS
ONCE AND FOR ALL
WITH A DUEL!

OKAY!
YOU'RE
ON, BRO!



OH!

?!
**BEEP
BEEP**

GOOD THING
I SET MY
WATCH!
COSPLAY IS
IN FIFTEEN
MINUTES!

WHAT ARE WE WAITING FOR?
LAST ONE THERE IS A ROTTEN EGG!

OKAY!!

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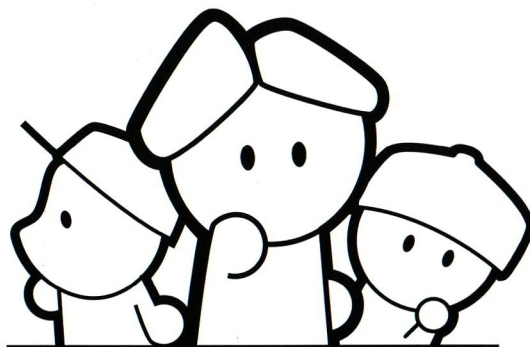
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Mystery Anime Theater 3000
is a production of the Mystery Anime Project

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Tom Jon Kilgannon

Crow Matt Smith

Gypsy Jeff Kleist/Sara Baldwin

Dr. Forrest Clay Matt Pyson

Anime's Frank E. Bernhard Warg

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Writer Amanda Babcock

Writer Joe Foering

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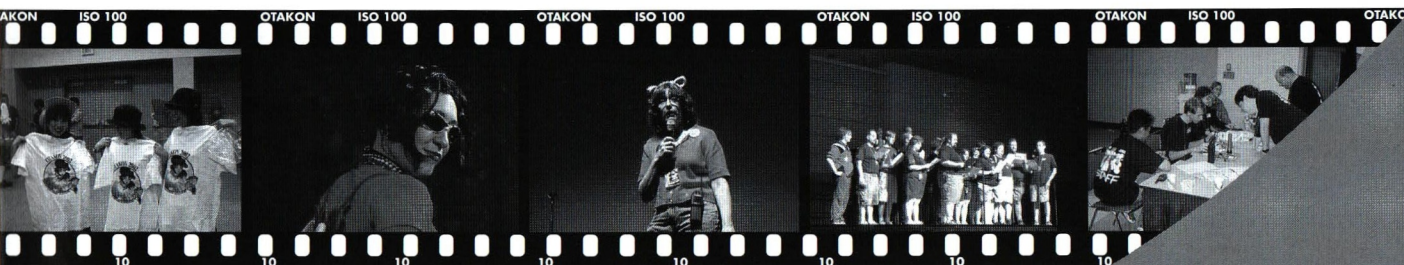
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Acknowledgements

Thanks for your Support!

Otakon 2003 would like to thank the following companies and individuals for their help and support:

- Sony Music Japan
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- DSL Sound
- London Litho
- Chris Simonds
- Khervin Smith, Esquire
- BACVA
- Kinkos

As always, our final thanks to our assorted families, friends, and loved ones for their patience and understanding!.

35MM Support Thanks

Otakon 2003's 35MM program would like to thank the following individuals and their respective companies

- Jerry Chu
Bandai Entertainment
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- Jeff Conner
Warner Brothers
- James Ceronico
The Crash Media Group Inc.
- Brad Lust
Metro Technical Services
- Al Celrich
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- Rob Holibaugh

Prize Donations

We would like to thank the following companies who have generously provided prizes for the various contests and events being held at Otakon 2003.

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- Sasuga Japanese Bookstore
- Science Fiction Continuum
- Super Techno Arts

Artwork Contributions

Otakon would like to thank the following people and companies for providing permission and artwork for various Otakon publications.

A.D. Vision for "Saiyuki", "Asumanga Daioh", "Rahxephon", "Excel Saga", "Najica", and "Dirty Pair Flash".

Bandai for ".hack//Sign", "Witch Hunter Robin", "Please Teacher", "Love Hina", "Saber Marionette J", "Gundam Seed", and "s-CRY-ed"

Funimation for "Fruits Basket"

Pioneer Entertainment (USA), Inc. for "Hellsing", "Last Exile", "Licensed by Royal", and "Trigun".

The Right Stuf International for "Irresponsible Captain Tylor" and "His and Her Circumstances".

Kevin Lillard for providing bio photos.

Fred Gallagher for providing custom artwork for a membership badge.

Ian Kim for the Pocket guide cover, T-shirts, pins, and a mind-staggering number of other pieces.

Georgia Horesh for our two "50's Style mascot" costume contest badges.

Estrigious Studio for once again providing a mini-comic and article illustrations.

Amy Kim Ganter for her "Indy-pendant" mascots.

Susan Meyer for coming through and providing a spectacular front cover.

E.K. for tackling the faux mini-cd illustration.

Marc McKenzie for providing Film Noir, Science Fiction, and Martial Arts themed illustrations.

Naoki "Oki" Hirata for finding a piece of history from Otakon 1994.



The Following designers, artists, and photographers contributed to the Otakon 2003 Program book. Find out more about these contributors and our authors at the Otakon website! <http://www.otakon.com>

Sean Burchett has provided Otakon floor and event coverage since 1998.

Terry Chu is a perpetually late freelance graphic designer, photographer and coffee snorter. (<http://www.flybynightdesign.com>)

Alex Lehman has been learning how to shoot (photos) since 1999.

Tiger Lee - American Cosplay Book Photographer/Digital Artist (<http://www.tigerleephotos.com>),

Kevin Lillard found Anime conventions in 1997 and hasn't looked back. (<http://www.fansview.com>)

Omar Jenkins is a freelance graphic designer living off ramen and pop-rocks in the back of his VW van. (<http://www.waldosmagicink.com>)



Ian Kim is Hiroko and Hiroshi's play buddy. (<http://www.iankim.com>)

Marc McKenzie never looked back after changing careers from Biology to Art.



EK is an illustrator & graphic designer from Austin, Texas. (<http://www.big-big-truck.com>)



Susan Meyer is a freelance illustrator living in Falls Church, VA. (<http://www.ghostcircles.com/soobee>)

Georgia Horesh (<http://www.stormwolfstudios.com>) is a freelance illustrator and writer.



Amy Kim Ganter is the creator of Amerimanga's "Reman Mythology"

Robert Flores Extreme Supreme Sugoi!! Huh? Visit www.panzertoast.com. Follow Niji.



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Little Gamers let us reprint their Otakon related comics. Boom! (<http://www.little-gamers.com>)

Carol Summers was our 2002 professional photography maven,

Unless otherwise noted, photos throughout the book are courtesy of the Otakon Photo Libraries. Contributing photographers include Terry Chu, Sean Burchett, Alex Lehman, Tiger Lee, Carol Summers, Jon Harmon, Scott Argenziano, Jon Reid, and Michael Haymore.



Costumer Resources

Hall Costume Contest

There will be two hall costume contests this year: one Friday afternoon and one Saturday afternoon. The Hall Costume Contest is intended for costumers who wish to have their costume judged but do not want to go on stage or for Masquerade participants who wish to have an additional costume judged. Costumers may enter one or both contests, although you must wear a different costume for each contest. If you are participating in the Masquerade, we recommend that you enter the Friday costume contest. The same costume may not be entered in both the Masquerade and the Hall Costume Contest.

Registration for each contest will be held outside the Masquerade Suite (VIP West) on the fourth floor/ballroom level. In order to participate, you must have an Otakon member badge (Associate, Dealers, Press, and other specialty badge types are also valid) and you must register. There will be 50 adult and 10 youth entries for each contest. Entries will be separated into four categories: Youth, Novice, Journeyman and Craftsman. In addition, a separate Staff category will be available for any Otakon staff members who wish to compete. Registration for each contest will continue until all slots are filled.

Registered participants will be scheduled for judging. Once you are registered, you will receive a special Hall Costume Contest badge with your entry number and judging time on the back. **Please** be on time for judging! If you miss your time, we **will** drop your entry from the Hall Costume Contest. During judging, entrants must come in costume. Props or costume pieces must not violate the Otakon Weapons Policy. After judging, the Photo Suite (VIP East) will be open to participants for photographs.

Costumes will be judged on a variety of criteria, including craftsmanship and overall effect. The winners of each contest will be announced during the Masquerade Awards Ceremony. A complete set of Hall Costume Contest rules and information may be obtained at any time from the Information Desk, or at the Masquerade Suite during contest registration.

Hall Costume Contest judging is **not** open to the public.

Friday Hall Costume Contest Schedule
Registration: Starts at 2:30 p.m.
Costume Judging: 2:30 p.m. - 6 p.m.

Saturday Hall Costume Contest Schedule
Registration: Starts at 11 a.m.
Costume Judging: 11 a.m. - 1:30 p.m.



Costumer Lobby

Costumers, are you looking for a convenient place to take photographs and be photographed in your costume? Camden Lobby is open and available every day for use as a staging area for photographs. There is plenty of natural light, plenty of room and even an outdoor terrace for those of you who prefer the outdoor sprawl.

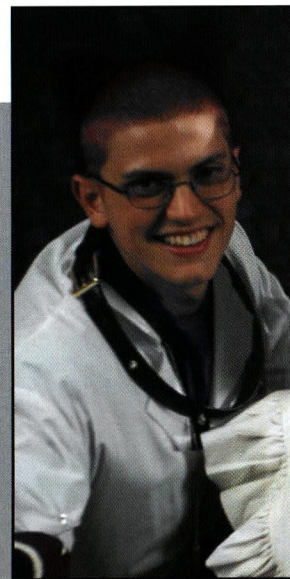
Costumers will have the opportunity to set up shots and poses without having to dodge busy hall traffic. You're invited to join in and share your work with other costumers!

The Costumer Lobby is by no means mandatory; costumers are welcome to roam the halls and take photos elsewhere. However, join us as we try to create costumer heaven in a section of the BCC. Don't be jostled around: grab your costume, grab your camera and come on over. Conveniently located near the costumer changing rooms.

Costumer Changing Rooms

Otakon will provide two changing rooms, separated by gender, for costumers to use to change in the air-conditioned comfort of the BCC. The rooms are in 345 and 346.

Otakorp Inc. bears no responsibility for articles left unattended in the changing rooms. Children may not be unattended in the changing rooms.





Masquerade

The Masquerade contest will be held Saturday evening. It is designed for costumers who wish to perform a short skit on stage, or whose costume would be best presented in an on-stage format. Entries are limited to 40 adult and 10 youth skits. There will be four categories for competition: Youth, Novice, Journeyman and Craftsman. In addition, a separate Staff category will be available for any Otakon staff members who wish to compete. All entries will have a time limit of three minutes.

Participants who pre-register before the convention may check in on either Friday afternoon or Saturday morning at the Masquerade Suite (VIP West) on the fourth floor/ballroom level. At-con registration will be held Saturday morning. In order to participate, you must have an Otakon member badge (Associate, Dealers, Press, and other specialty badge types are also valid), you must register, and you must check in. Once all slots are filled for the Masquerade contest, registration will close.

All skits are required to do a run-through on stage Saturday. When you register/check in you will be given a special Masquerade badge with your rehearsal time on back. Please arrive promptly for rehearsal! If you miss your rehearsal time, we may or may not be able to reschedule you. If you do not rehearse, you will not perform.

A complete set of Masquerade rules and information may be obtained at any time from the Information Desk, or at the Masquerade Suite during contest registration.

Masquerade Contest Schedule

Check-in (Pre-registered entries only):

Friday 1:30 p.m. - 2:30 p.m.

Registration/Check in (All remaining entries):

Saturday 9:00 a.m. - 11:00 a.m.

Rehearsal (All entries):

Saturday 9 a.m. - 1:30 p.m.



Photo Suite

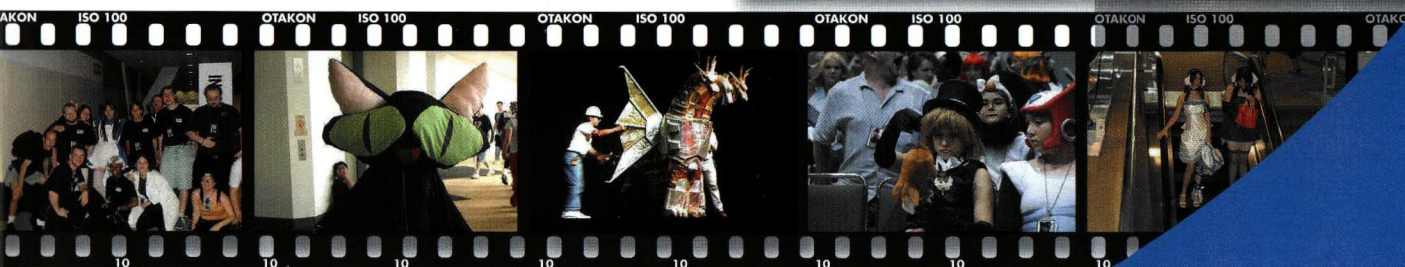
So you have a costume and want your picture taken by someone who knows what they're doing? Look no further than the Otakon Photo Suite.

Our professional photographers have been trained by the greats, like Aida Kensuke from "Evangelion," Tomoyo from "Card Captor Sakura" and Todd from "Pokemon." They have the experience to catch your best side, the anime one. By yourself or in a large group, we take your picture with a flat background and professional lighting. Photographs will be taken using state-of-the-art equipment.

If you like the photo, you can choose to purchase one and pick it up the same day. (Prints will only be sold to the original costumer.) Upon request, photographs can also be taken with your own camera, free of charge!

If you choose, your photo can be submitted to the Otakon archives, where they can become a part of Otakon history! (There is no cost to submit your photo to our archives.) Photographs submitted might be used with Otakon's publications, such as the web site, program book, etc. (Pictures submitted by Otaku under the age of 18 will require a signature from their parents.)

Visit us on the fourth floor, East VIP suite, next to the ballroom, to have your picture taken, or for more information.



2002 Costume Gallery







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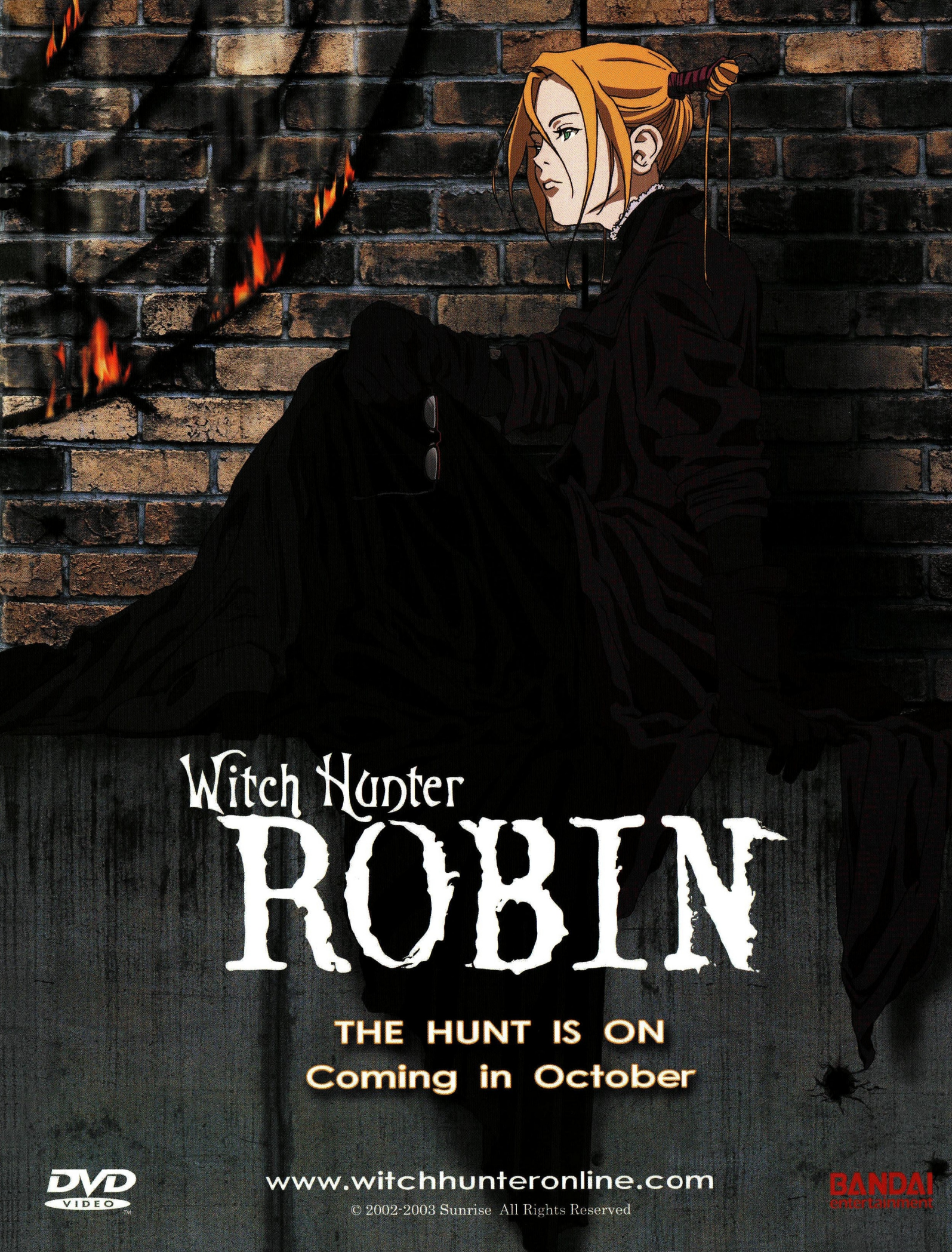
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